

PAINTING
SCULPTURE
ANTIQUES
APPLIED ART

The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXV—No. 4—WEEKLY

NEW YORK, OCTOBER 30, 1926

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 Cents

Program Outlined for Art Trade Association

**M. T. Davidson Gives Antique
and Decorative Arts League
Members a Survey of Trade
Association Practice**

At the monthly dinner and business meeting of the Antique and Decorative Arts League, held at the Madison on Thursday evening, October 21, Mr. Maurice T. Davidson, President of the Commercial Law League of America, told the members what had been done in other trade associations and made several suggestions for practice in their own group.

Basing all of his suggestions on methods which had been successfully used by other groups, Mr. Davidson assured the members that, if their League was to be of real value, complete co-operation must exist and high standards of ethics must be established and maintained.

One of the most successful organizations, said Mr. Davidson, was that of the dress trades. This has its own legal, credit and collections departments, beneficent fund and arbitration board. Its activities are directed by an executive secretary whose position is permanent, not elective.

Mr. Davidson explained the saving in time and money to the members to be gained from maintaining their own legal, credit and collections departments. Since he had assumed that mutual confidence and lack of petty or professional jealousy were the bases on which the League had been founded, and on which its value must depend, he urged the members to establish central bureaus. In this way duplication of effort would be avoided and a real saving effected.

More frankly than a member of the trade might have been able to do, Mr. Davidson spoke of the prejudice which, he said, existed in many minds with regard to art and antique dealers. He expressed himself as sure that this distrust had cost the dealers millions of dollars. He assured his hearers that the only way by which this unfortunate condition could be overcome would be by a rigid adherence to the most strict principles of fair dealing between members and their clients. Every time, he said, that a "mistake" was made by selling a work as authentic when it was not, every dealer, however honest, lost money and prestige. He advised the establishment of a board of arbitration through which disputes between dealers and between dealers and clients could be adjusted. The mark of the League on a piece must, he said, be a guarantee that the piece was as described. Otherwise, except as a social organization, the league would be of little value.

With such a guarantee and mutual confidence as foundations, however, Mr. Davidson believed that great good could be done. The League would, he said, be of immeasurable value to both members and clients. It would promote confidence in the minds of the public, enhance the prestige of the dealer and increase his prosperity.

Following Mr. Davidson, Mr. Harry Simmons, former president of the British Antique Dealers Association, told of the accomplishments of his organization. It had, he said, proved of great value in securing favorable and preventing unfavorable legislation. From an initial membership of forty the Association had grown until every important British dealer was now a member, Mr. Simmons said.

Further, he strongly endorsed Mr. Davidson's suggestions.

(Continued on page 2)



"CONVERSION OF ST. PAUL" By JEAN BELLEGAMBE. Fr. XVth-XVIIth centuries.
Recently brought to America by F. Kleinberger

PENN. MUSEUM SHOW OF PERSIAN ART

The Loan Exhibition of Persian Art at the Pennsylvania Museum is now fully installed and although only a group of specialists could adequately review it in detail, the general character of the exhibition is unmistakable and very impressive. It is the most extraordinary assemblage of masterpieces of Persian art that has ever been seen in America, surpassing at a number of points even the permanent collection at the Metropolitan Museum, justly famous as one of the world's finest. Taken in conjunction with the collateral exhibition in the Fine Arts Building of the Sesqui-centennial Exposition and the permanent exhibits at the University of Pennsylvania Museum, it is safe to say that only at the Musée des Arts Decoratifs in 1903 and 1907, and in Munich in 1910 was it possible to see such important Persian art as is now on view in Philadelphia, and it is certain that no collection of Persian faience of equal quality has ever been seen anywhere, at least since the classic days of its creation.

Indeed the sensitive observer who comes with even a modest familiarity with Persian art must feel somewhat overwhelmed at first by the sheer esthetic intensity of the exhibit. Wherever one looks there are examples of sensational importance and, what is quite as admirable and unusual, the whole exhibit maintains an exceptionally high level. If one says, as one constantly must, here are pieces unequalled anywhere, one must also say, here is nothing ordinary or dull. When, as rarely, any piece falls below the first rank in quality, there is the justification of some historical significance. Some new information is imparted or missing link supplied.

In addition to some of the outstanding pieces that were noticed in last week's issue of THE ART NEWS there are many others that are not lost even in a collection of masterpieces. There is the huge plate, so-called Damascus ware, belonging to V. Everit Macy, rich in color, powerful in design, with a clear

(Continued on page 2)

Important Murphys to Be Sold At American Art

The sale of the entire collection of studio paintings of the late J. Francis Murphy at the American Art Association on November 26 promises to be one of the most interesting events of the season in the field of American art. This group of paintings, presented by the artist to his wife during his lifetime and now sold by her order, comprises the only considerable number of Mr. Murphy's works in the hands of any one person. Mrs. Murphy in assembling them has sought to make the exhibition a suitable memorial to her husband, one of the outstanding landscape painters of his generation. The majority of the canvases are works of the days of the artist's maturity, although the collection as a whole covers fifty years of labor from 1873 and is fully representative of the different phases of Murphy's career.

The large group of oil paintings are interpretative of many phases of nature. Such canvases as "October Woods," "The Pumpkin Field" and "November Indian Summer" reveal the artist's fondness during his later life for autumn subjects. "The Sprout Lot" and the fine "Vista" of 1914 are other characteristic canvases of the collection. An unusual feature of the sale will be one hundred and sixty-seven drawings, the majority in pencil, which will give the public its first opportunity to purchase any of Murphy's sketches. These drawings are mainly notes of the little villages of New York and New Jersey and careful drawings of trees and flowers. The exhibition of the collection will open on November 20.

COMING SALES AT AMERICAN ART

The American Art Association has issued an illustrated bulletin of sales in November and December. The collections and dates of sales are:

(Continued on page 7)

TWELVE ROUSSEAUS SHOWN IN LONDON

LONDON.—Hitherto Henri Rousseau (1844-1910), commonly known as the "Douanier," has been little more than a name illuminated by occasional reproductions in books on modern French painting. Messrs. Alexander Reid and Lefèvre are to be thanked for giving an opportunity to see twelve of his works at their galleries, 1A, King-street, St. James's. Rousseau should have a ready welcome in England, for two reasons. He was much more mental than visual in his grasp of nature, and he expressed himself in line rather than in mass. His affinities are with the Blake of the "Songs of Innocence" rather than with Blake the designer—his "Lion dans la Forêt" might be the pictorial equivalent of Blake's "Tiger."

In a sense, the delightful painting of "La Carriole du Père Juniet," with all the family dressed up for Sunday and the dogs in attendance, might be seen on any signboard; but you have only to observe the placing of the dogs, the run of the black harness, and the answering curves of the horse's neck and red wheel to recognize a designer of almost faultless instinct. This combination of almost literal representation and pictorial music is the rarest thing in the world. It is what distinguishes Rousseau sharply from the English Pre-Raphaelites—just as he is distinguished from their modern representatives, such as Mr. Ethelbert White, by a natural visual innocence which they have to acquire with pains. All Rousseau's pictures have the same admirable music—the run of the orange-branches, the interweaving of the grass and the placing of the golden fruit and brown monkeys in "Singes dans la Forêt," the diapering of leaves against a pink sky, in "Bellevue: Effet d'Automne," and the counterpoint of flower shapes in "La Forêt Equatoriale"; and it is the music, allowing the "things" to stir us deeply, which accounts for the strangeness of his pictures. They move us all the more for the feeling that Rousseau tried to be ordinary in his painting—as in the beautiful "Fleurs,"

Kleinberger Has Rare Primitive in United States

**"Conversion of St. Paul" by Jean
Bellegambe Is Fine Example
of Few Known Works by this
Franco-Flemish Master**

By LOUIS REAU, editor of *La Gazette de
Beaux-Arts, Paris.*

Among the French Primitives at the end of the XVth and the beginning of the XVIth century, one of the most interesting is Jean Bellegambe of Douai whose life and works are very well known to us today, thanks to the scholarly work of a learned prelate, Monseigneur Dehaisnes, who wrote a book about him in 1890. (Mgr. Dehaisnes. *La Vie et L'Oeuvre de Jean Bellegambe*. Lille, 1890.)

Bellegambe had a big reputation in his day; his contemporaries called him "Le Maître des Couleurs." Beside his suave and limpid coloring they admired his theological knowledge, the elegance of his figures, the richness of his architectural backgrounds, and his delicate art as a miniaturist. In fact, it was under the miniaturists of the School of Picardie and Flanders, particularly under Simon Marmion, the supposed author of the "Retable of Saint-Omer" (Berlin Museum) that Bellegambe seems to have been trained. He was born about 1470 at Douai, at the border of France and Flanders. It was there, doubtless, that he served as an apprentice, and, in any case, it was for the churches and abbeys of this region that he executed his principal works.

The magnificent picture of "The Conversion of Saint Paul" identified by Dr. Max Friedlaender at the Bruges Exposition is a highly welcome example of the work of this Franco-Flemish master who reminds one at the same time of Simon Marmion, "Prince d'Enluminure," and of the Antwerp painter, Quentin Metsys. Like his contemporary, Jean de Maubeuge, better known under the name of Mabuse, Jean Bellegambe of Douai appears to us like a vivid link between the French and the Flemish Primitives.

There are a very few paintings of Bellegambe known today. Some are in the churches of northern France and one is at the Louvre in Paris. In America we know only of an important triptych in the M. Friedsam collection and of a panel in the John G. Johnson collection in Philadelphia, and now this of M. Kleinberger's.

In the "Conversion of St. Paul" the scene is set on the road to Damascus behind which are seen rocky hills, chateaus, a lake, and on a small scale, the persecutions of the Christians.

St. Paul, under whom his white horse has collapsed, gazes upwards and beholds the celestial "sign" of sun-rays. Soldiers in armor, on horseback and on foot, surround him, and their terror over the miracle is depicted on their faces.

The painting is full of vivid transparent coloring, the red, white, and yellow predominating. It has just been brought to America by M. Kleinberger.

offered by the artist to his fiancée on her birthday, an essay in classical composition.

Rousseau had to work hard as a *douanier* in quite a small way, and painted only on Sundays. Except for a youthful experience as a musician in the French Army in Mexico, he never left France, and his tropical landscapes were painted from memory. Whether he would have gained or lost by regular technical training is an idle question; he drew and painted well enough for his purposes and with exemplary finish in pursuit of his own qualities—choicely represented in "Fleurs" and "La Bougie Rose."

THOMAS AGNEW & SONS

PICTURES and DRAWINGS

by the OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. I.

MANCHESTER: 14 EXCHANGE STREET

NEW YORK: 125 EAST 57TH STREET

THE FINE ART SOCIETY

Established 1876

Etchings by

SIR D. Y. CAMERON, R. A.
JAMES McBEY, BONE,
STRANG, WHISTLER
and ZORN

Catalogue on Application

Publishers of the Etchings of
FRANK BRANGWYN, R.A.

Paintings and Watercolours by Leading Artists
148, New Bond Street London, W. 1

ARTHUR GREATOREX, Ltd.

14, GRAFTON ST. BOND ST.
LONDON, 1

Sole Publishers of the Etchings of

Winifred Austen, R.E. Mortimer Menpes
Charles W. Cain Leonard J. Smith
and others

THE ABBEY GALLERY

(Close to Westminster Abbey)

2, Victoria Street, London, S. W. 1

Etchings and Watercolours

Proprietors: W. R. Deighton & Sons, Ltd.
4 Grand Hotel Bldgs., Charing Cross, and
35 Cranbourn St., Leicester Sq., London.
Established 1872

WALLIS & SON

Pictures by British
and Foreign Artists

THE FRENCH GALLERY
120 Pall Mall London, S. W. 1

THE ARNOT GALLERY

Vienna 1. Austria, Karntnerring 15.

Have now transferred a great part of
their stock of IMPORTANT PIC-
TURES by OLD MASTERS to
their new premises in LONDON
47, Albemarle Street Piccadilly, W. 1.

P. & D. COLNAGHI & Co.

(ESTABLISHED 1760)



By Appointment

Paintings, Drawings, En-
gravings, Etchings, Litho-
graphs, Woodcuts, by the
Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

GROSVENOR GALLERIES

144-145-146, New Bond St.
LONDON, W. 1

Cable Address, Colnaghi, London

"METHODS OF ENGRAVING OF THE 18TH CENTURY"

described and illustrated
Post free on application

Just purchased a collection
including unique examples
of mezzotints and engrav-
ings printed in colours

BASIL DIGHTON

3, SAVILE ROW, LONDON, W. 1.
Telephones: Regent 4349 and 4350

VICARS BROTHERS

Paintings, Drawings
and Engravings

12, OLD BOND ST., LONDON, W. 1

OLD MASTERS THE VER MEER GALLERY

ANTHONY F. REYRE

22 OLD BOND ST., LONDON, W. 1.

Old Masters

of the

Early English School, Primitives of the Italian and
Flemish Schools and 17th Century
Dutch Paintings

Exceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by
the Chief Masters in the above Schools can be afforded
to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY; LONDON, W. 1.



EARLY XVIIth CENTURY PERSIAN RUG LOANED TO THE
EXHIBITION OF PERSIAN ART AT THE UNIVERSITY OF
PENNSYLVANIA BY DIKRAN G. KELEKIAN.

PROGRAM FOR ANTIQUE DEALERS

(Continued from page 1)

Davidson's statement of the necessity
for fair dealing.

In conclusion he proposed a toast "un-
fortunately in your national beverage"
to the success of the League.

A membership list was given out at
the dinner and, in addition to about
forty associate and honorary members,
the following men are now active mem-
bers of the League:

Peter Albano, Paolo Attimis, Oscar
B. Bach, Alex Bailwitz, B. Benguiat,
Vital Benguiat, Edmond C. Bonaven-
ture, Sylvain Bruno, E. Canessa, Alvaro
de Carvalho, John R. de Carvalho,
Ralph M. Chait, Gino Corsani, Joseph
Dabissi, Maurice Dalva, H. F. Dawson,
Robert E. Deeks, Bernardo Di Salvo,
Norman L. Dorfman, M. J. Downing,
Charles J. Doveen.

Walter L. Ehrich, Edward Farmer, A.
Funaro, Rene Gimpel, John Ginsburg,
Arthur Goetz, Maurice Grieve, Sumner
Healey, John R. Herter, Everett Higby,
P. Jackson Higgs, Harry Hirschman, C.
Vandevere Howard, Wilson Hungate,
Franklin I. Judson, M. J. Kilmartin,
Chas. F. Kinsman, F. Kleinberger, Jan
W. A. Kleykamp.

Daniel H. Lavezzo, Richard Lehne, I.
M. Levy, H. W. Lloyd, Karl Loevenich,
Chas. Woolsey Lyon, George S. Mc-
Kearin, P. Maguire, L. Maurice, David
Mayorkas, H. Michaelian, S. Miller,
James P. Montllor, Roland Moore, A.
C. Morse, Edward Munves, E. Nahon,
Alessandro Olivetti, Edward P. O'Reilly,
E. J. Orsenigo.

Embury Palmer, H. H. Parke, Frank
Partridge, Capton M. Paul, J. Pollack,
Frederic N. Price, George P. Reinhard,
A. Roberts, James Robinson, M. J.
Rougeron, Robert Samuels, Bertram A.
Segar, P. Sestieri, Harry Simmons, John
Somma, Philip Suval, Henry Symons,
Paul S. Van Baarn, Emil Vardi, H. V.
Weil, Felix Wildenstein, Max Williams,
Chas. M. Willson, J. O. Wilson.

ROCHESTER GALLERY TO OPEN NOV. 9

ROCHESTER, N. Y.—A \$350,000 ad-
dition to the University of Rochester's
Memorial Art Gallery will be opened on
Nov. 9. It is the gift of Mr. and Mrs.
James Sibley Watson, who gave the
original building in memory of their son.
The addition will more than double the
size of the first gallery.

The main floor has been extended to
permit the location of four galleries cen-
tered about a fountain-court to be used
for medieval exhibitions.

PENN. MUSEUM SHOW OF PERSIAN ART

(Continued from page 1)

limpid glaze and intact. Kelekian has
sent an unchallenged Sultanabad bowl,
of brilliant color and flashing glaze con-
taining a large scale figure of a wounded
deer that is surely one of the greatest
pieces of animal drawing in the whole
range of decorative art. No other Sul-
tanabad bowl of such quality has come
to light. It sets a new standard for this
insufficiently understood ware. Contrast-
ing with the heroic quality of the Kele-
kian piece is a smaller, lightly fluted bowl
from Indjoudjian with masterly decora-
tion in the most exquisite miniature
style. This also sets a mark for its
type.

Naturally the dominant piece in the
main gallery is the great animal carpet
from the collection of the former Em-
peror of Austria. It rightly holds the
place of honor and actually justifies
everything that has been said about its
beauty.

In the collection sent by the Chicago
Art Institute the scholar will be im-
pressed by a unique Sassanian jar of
large size, while no one can miss the
beauty of three perfect Shah Abbas
court garments, one a coat of heavy
gold ornamented with purple, silver and
green flower sprays. The Cleveland
Museum has sent a large textile of sim-
ilar style and a superlative Guebri bowl.
The Detroit Institute of Art has sent a
superb gold bracelet and an exquisite
lacquer pen box signed by Rizza Abbasi
probably the only piece of lacquer work
known from the hand of this famous
master. The Toledo Museum has sent
a magnificent piece of the rare XIIIth
century Persian Kufic while Martin es
Sultaneh, former Persian consul gen-
eral in New York, has sent the greater
part of his very rich collection of later
calligraphy. In this group of excep-
tionally fine pieces three pages by Mir
Emad, the greatest of all Persian calli-
graphers, stand out conspicuously for
their masterly rhythm, grace, power and
authority combined. In the presence of
such calligraphy no one could dispute the
Persian classification of calligraphy as a
fine art.

A group of exceptionally fine brocades
and velvets from Beghian of London,
Nazare Aga of Paris and Indjoudjian
of Paris have also just been added to
the exhibition.

Strong and well distributed as the col-
lection is, none the less it is unfortunate
that the conditions did not permit of a
complete exposition of all the arts of
Persia. In lacquer, in book covers, in
metal—there are indeed a number of su-

MIGEON HERE FOR ART CONFERENCE

The first to arrive of the distinguished
Orientalists who are coming to America
from Europe for the conference an-
nounced in THE ART NEWS last week
is Gaston Migeon, Conservateur du
Musée du Louvre.

As THE ART NEWS goes to press, M.
Migeon had not yet seen the collections
in Philadelphia. Obviously, he said, he
could say nothing about them until he
had been there, although many of the
exhibits with which he was already fa-
miliar, among them the Kelekian tex-
tiles, were of splendid quality.

M. Migeon will spend a very active
month here. Apart from the exhibi-
tions in Philadelphia he plans to visit
collections in Washington, Boston and
New York.

M. Migeon was assured, in an inter-
view with a representative of THE ART
NEWS, that none of the usual questions
which greet a distinguished visitor would
be asked him. Freed, then of the embar-
rassing necessity of complimenting our
buildings, M. Migeon spoke of the fine
work which Mr. Arthur Upham Pope
had accomplished in forming the Persian
art exhibitions. Although less compre-
hensive than the Paris and Munich ex-
hibitions of Mussulman art, the Phila-
delphia shows would prove, he felt sure,
to be a finer gathering of the art of
Persia than has ever before been as-
sembled.

perb pieces. But beautiful and impor-
tant as they are, they are none the less
insufficient in numbers to give a full idea
of these characteristic arts.

The installation is especially notable
and commendable. It has been made by
Mr. Horace Jayne, Curator of Oriental
Art in the Pennsylvania Museum, who
has shown unusual skill and taste in
creating compositions. Some of the
cases are models of arrangement that
should be carefully studied from this
point of view. The general plan follows
a scheme worked out by Arthur Upham
Pope, Advisory Curator in Mohammed-
dan Art at the Art Institute of Chicago
who assembled the collection. The aim
is to minimize museum fatigue and fa-
cilitate understanding through the con-
centration into units of all pieces of a
given type and color so that there is,
as far as possible, strict classification,
especially in the display of the faience.

In the arrangement of these exhibi-
tions an important service has been ren-
dered American art. Artists, designers,
collectors, scholars can all learn much
they need to know in Philadelphia this
coming month. It is a fresh and im-
pressive demonstration of the power and
beauty of decorative art when a gifted
race, long tradition and individual genius
combine to produce masterpieces.

But the exhibition in the Fine Arts
Building of the Sesquicentennial should
not be overlooked just because there is
such a concentration of early material at
the Museum. Among the exhibits at the
Sesquicentennial is Duveen's pendant of
the Ardebil, resplendent with a fresh and
more lustrous beauty since its recent
bath. An interesting animal carpet of
an unusual type has been sent by Bern-
heimer of Munich, there are two very
rare vase carpets from B. Altman of
New York, and rivaling the Ardebil car-
pet itself is a superb piece of the middle
of the sixteenth century with a magnifi-
cent arabesque border lent by Mr. John
D. Rockefeller, Jr.

There is a gigantic green jar from
Kelekian of Paris, with a thick emerald
glaze gold flecked, probably from West-
ern Persia of the eighth to ninth cen-
tury and thus contemporary with Ha-
roun al Rashid. This may have been
one of the jars in which Ali Baba and
his forty thieves hid. Certainly there is
ample room. If it cannot be proved,
neither can it be disproved. DeMotte
has sent a great Sultanabad wine jar in
brilliant turquoise glaze which is abso-
lutely intact. Not only is it most beau-
tiful, but so far as the records show, the
only wholly intact piece known. Splen-
did groups of Rhages, Resafa and Rakka
have been lent by Khan Monif and Kou-
chakji Frères of Paris.

From Joseph Brummer comes, in ad-
dition to some very fine carved wood
mosque doors, a Sassanian sculpture
showing elephants fighting with lions
and goats of superlative force and char-
acter. A pair of complete spandrels on
a clear yellow ground from the Royal
Stables in Isfahan and really of the time
of Shah Abbas have been sent by In-
djoudjian of Paris.

Established 1846
M. KNOEDLER & CO.
14 East 57th Street, New York

EXHIBITION
**British Mezzotint Portraits
of 18th Century**

November 1st-13th inclusive
15 Old Bond Street LONDON
17 Place Vendome PARIS

Established Fifty Years
Newcomb Macklin & Co.
Picture Frame Makers
233 Fifth Ave., New York
DISTINGUISHED
MODERN HAND CARVED DESIGNS
ANTIQUE REPRODUCTIONS
SUPERIOR TONES AND FINISHES
Extremely Moderate Prices
**STOCK FRAMES
for Oil Paintings**
ALWAYS ON HAND IN ALL REGU-
LAR SIZES FOR IMMEDIATE
DELIVERY
Mail Orders
Receive Prompt Individual Attention
George A. McCoy, Manager
Catalogues Sent Upon Request
Art Gallery and Work Shop
State & Kinzie Sts., Chicago, Ill.

ENGLISH
FRENCH

GERMAN
DUTCH

OLD SILVER

XVIIIth Century Enameled
Gold Boxes and Miniatures
Antique Diamond Jewels

S. J. PHILLIPS
113 New Bond Street, London, W. 1

**NEW MUSEUM PAPER
IS ANNOUNCED**

A new series of numbered papers to be known simply as Publications of the American Association of Museums is to replace Museum Work, *The Museum News* announces.

At one time Museum Work served several purposes and seemed to be the most effective solution of the publication problem as it then existed. The magazine contained departments of news and book reviews in addition to the original articles which occupied the greater part of its space. With the establishment of *The Museum News* a new and more effective medium for the publication of current information was created and Museum Work was deprived of one class of material.

Another is about to follow, as presaged in the issue of *The Museum News* for February 1, 1926, which had a review section supplement inserted as an experiment. The trial supplement was well received and, in consequence, it is planned shortly to begin publication of it regularly. This will rob Museum Work of another department.

The new serial will be issued at frequent intervals during the winter months of each year, as material of appropriate character is available. Each number will deal with a single subject and will be of just the required size—issues varying perhaps from sixteen pages to forty-eight or more. The title of the contents of each issue will be featured rather than the serial name.

From time to time collected papers on a single subject, or related subjects, will be issued as a number of the new serial. Therefore, the discontinuation of Museum Work does not deprive museum workers of a medium for publication of short contributions.

The first number will be a report of the twenty-first annual meeting of the Association which was held in New York last May. Material will be ready shortly, for a number devoted to college and university museums, one on outdoor and "trailside" museums, a book-list for the science museum library, a classification for printed material and notes on museums and museum methods, a museum year-book giving financial statistics and other data, a collection of short papers on preparation and exhibition methods, and an index of all publications of the Association which have appeared since 1907.

It is believed that the new plan for publications is distinctly advantageous and that the forthcoming serial will be a worthy successor to the eleven volumes of Proceedings which represented the Association's first effort to put fundaments in permanent form and Museum Work which assumed the additional responsibility of supplying current information.

The Museum News will continue to appear as usual.

**BOSTON INDEPENDENT
SHOW IN JANUARY**

BOSTON.—The Boston Society of Independent Artists announces that the opening of its first annual exhibition will be postponed until the new year. The originally proposed date in November left too little time for the preparation of the gallery on Joy street and the enrollment of artists throughout the country who are expressing an interest in the Boston project. Sunday, January 16, 1927, has now been chosen as the opening date and reception. Membership in the society may be obtained up till January first, unless the exhibition space which will be allotted each member is previously exhausted.

**FANTIN-LATOURE
FOR HARTFORD**

The Bulletin of *The Wadsworth Atheneum*, Hartford, Conn., announces the gift of the portrait of Mme. Leopold Gravier by Henri Fantin-Latour to the museum. The painting was purchased from the Kraushaar Galleries, New York, and given to the museum by Susie Healy Camp in memory of her father, W. A. Healy.

"Artists and judges of paintings in general, who are familiar with the 'Portrait of Madame Gravier,' by Fantin-Latour recently purchased for the museum, all agree that 'it is without any doubt one of the finest portraits now in this country'; and 'that it is a great acquisition for the museum and for the people of Hartford,'" the Bulletin declares.

**MACLEAN APPOINTED
TO TOLEDO POST**

TOLEDO.—George W. Stevens, Director, has announced the appointment of a Curator of Oriental Art for the Toledo Museum. The new member of the staff will be J. Arthur MacLean, at present Director of the John Herron Art Institute, Indianapolis, Indiana. Mr. MacLean has had charge of the latter institution since 1923. Before going to Indianapolis he was for two years Assistant Director and Curator of Oriental Art of the Art Institute of Chicago. Previous to that, from 1914 to 1921, he was associated with Director F. Allen Whiting of the Cleveland Museum. In coming to Toledo he returns to Ohio, where he has made many friends, and to the field of Oriental Art which has always been an object of particular interest and study to him.

Mr. MacLean's early training in his chosen subject was under the tutelage of the eminent Orientalist Okakura Kakuzo. The latter came to the Museum of Fine Arts at Boston to take charge of the expertizing and cataloguing of their collection of Chinese and Japanese art which at that time was the finest in America. Mr. Okakura himself catalogued the Oriental paintings with Mr. MacLean as his first assistant. He brought with him other Orientalists who also assisted in the work at the Boston Museum, and there Mr. MacLean learned his profession. He later accompanied Dr. Denman W. Ross of Harvard on a trip around the world and under his guidance familiarized himself with the Oriental collections of Europe and the Far East.

Mr. MacLean is Secretary of the Association of Art Museum Directors of the United States and Canada, of which Mr. Stevens has for many years been president. He is a member of the Oriental Society of America, the Archaeological Institute of America, The National Education Association and the Rotary Club. He is chairman of the Art School Committee of the Federated Council on Art Education, Counselor of the American Association of Museums and a Trustee of the Children's Museum of Indianapolis.

The small Oriental collection of the Toledo Museum to which a number of important additions have been made in recent years was re-installed upon the opening of the completed building in a much larger gallery which allows a considerable space for expansion even in its present quarters.

Mr. MacLean will come to Toledo early in December. The present Oriental collection will be thoroughly expertized and recorded by him and later will be developed to take its proper place with the other collections of the Museum.

**EXHIBITION OF
"OLD NEW YORK"**

The Loan Exhibition of "Old New York," under the auspices of the Museum of the City of New York, will be opened in the Fine Arts Building, 215 West 57th Street, with a Private View and Reception by the Committee of Patronesses, of which Mrs. Schuyler N. Warren is the Chairman, on Sunday afternoon, October 31st, from four to six o'clock.

The exhibition will be opened to the general public every afternoon from two to six o'clock and every evening from seven to ten o'clock from November 1st to November 7th. No charge will be made to visitors, except on Monday afternoon, November 1st, and Friday afternoon, November 5th, when the entrance fee will be fifty cents.

On Monday afternoon, November 1st, from four to six o'clock, the Daughters of the Revolution State of New York, Mrs. Axel Olaf Ihseng, Regent, and the National Society United States Daughters of 1812, Mrs. Frank D. Callin, President for New York State, will have a reception and tea in the Exhibition galleries; and on Friday afternoon, November 5th, from four to six o'clock the Colonial Dames of America, Mrs. Charles L. Riker, President, will hold a reception and tea in the Exhibition Galleries.

Committee of Trustees in charge: Prof. Bashford Dean, Lewis L. Delafield, Jr., Arthur Lehman, Luke Vincent Lockwood, Benjamin Moore, Lewis Gouverneur Morris, Edward Robinson, A. Coster Schermerhorn and I. N. Phelps Stokes.

The collection on exhibition has been loaned by old New York families, and consists of costumes, furniture, pictures, and other objects of interest in connection with the history of the city.

The Metropolitan Museum of Art, the American Museum of Natural History, and other Museums, are also co-operating.

**NEWARK SHOWS
YOUNG AMERICANS**

The Newark Museum has put on view in the Registration Room on the first floor of the Public Library an exhibit of the work of two young American painters, Joseph Pollet and Ludovico Andraude. The work of both these men has been attracting attention in the New York galleries. Both are European by birth, Pollet a Swiss and Andraude a Frenchman. Both men came to Amer-

**SOUHAMI AND THE
FRENCH CHATEAU**

H. S. de Souhami, an art dealer of Paris, arrived on October 20, on the steamer Paris to supervise the transplanting of portions of the Chateau de Courcelles, which were sold recently to a New Yorker. The price paid was said to be between 4,000,000 and 5,000,000 francs.

M. Souhami, through whom the transaction was made, would not divulge the name of the purchaser or disclose where the rebuilt chateau is to be located. He said he had come to take charge of the reconstruction of parts of the historic chateau. He denied that it was being transplanted stone by stone. The purchaser, he said, obtained the finest architectural features of the front and back of the chateau, including the famous "door of honor" and the beautiful stairway. These will be built into his new home.

The entire dining-room, with its famous paneled paintings of the four seasons, will be exhibited at the American Art Galleries, 13 East Fifty-seventh Street, Nov. 6, for a sale there on Nov. 12 and 13.

**SAHARAN ART
IN OKLAHOMA**

NORMAN, Okla.—An important and comprehensive collection of the arts and crafts of the Sahara Desert tribes has been placed on exhibition at the University of Oklahoma, Norman.

The Saharan material includes pottery, jewelry, rugs, brass and bronze utensils, inlaid wood, costumes and needlework. There is a varied range of textiles, some pieces coming from as far south as Timimoon; characteristic examples of all the major types of Berber pottery and jewelry. The collection includes two Saracen pieces of considerable importance, a helmet and shield engraved and inlaid with gold, dating from the XIIth century.

The material was assembled by Professor Oscar B. Jacobson, Head of the School of Painting and Design at the University of Oklahoma, who spent the past year traveling and painting in Northern Africa.—L. P. W.

**AN IMPORTANT
NOTICE**

ATTENTION is particularly called to the change in the dates of publication of *The Print Collector's Quarterly*. From 1927 onward the magazine will be issued in the months of January, April, July and October of each year. Confusion will be avoided if subscribers will kindly refer to Volume and Number, or to Year and Number, only, and not to the month of publication. The annual subscription will remain unaltered at 17/6d post free obtainable from the publishers.

J. M. DENT & SONS, LTD.

LEGGATT BROTHERS

By appointment to H. M. King George V,
His late Majesty King Edward VII and
Queen Victoria
Pictures, Drawings & Engravings
30, St. James's St., London, S. W. 1.

HENRY J. BROWN

(Late W. Lawson Peacock & Co.)
**BRITISH PAINTINGS AND
WATER COLOURS**
Sent to all parts of the world
THE RAEBURN GALLERY
48 Duke St., St. James', London

ARTHUR A. BAILEY

Publisher of
Original Etchings, Aquatints, etc.
Works by Detmold, Cain, Roland Green,
Mathews, Litten, Evans, etc.
Modern Masters always in stock
SLOANE GALLERY
188, Brompton Road London, S. W. 3

TIRANTI'S

**ART BOOK CATALOGUES
ARE FREE**
JOHN TIRANTI & CO.,
Maple Street - - - London, W. 1.

The Modern English School

Paintings, Watercolours,
Wood-Engravings, Etchings
ST. GEORGES GALLERY
32a George St., Hanover Sq.
London, W. 1.

FEARON

Under the Patronage of
Her Majesty
**QUEEN MARIE
OF ROUMANIA**

**DE NAGY
EXHIBITION**

GALLERIES

INC.
25 West 54th Street

BACHSTITZ GALLERY

**PAINTINGS
OBJETS D'ART—TAPESTRIES**
CLASSICAL AND ORIENTAL
WORKS of ART

Scientific Bulletin No. IX-X will be sent on request

THE HAGUE—11 SURINAMESTRAAT
Affiliated with
BACHSTITZ, INC., Ritz-Carlton Hotel, NEW YORK

METROPOLITAN BUYS LARGE WEI BRONZE

S. C. BOSCH REITZ in the *Bulletin of the Metropolitan Museum of Art*.

Large bronze figures like the one reproduced here, which was recently found in China and acquired by the Museum, were unknown until now. It is a figure of exquisite workmanship, in quality much superior to the gilt-bronzes referred to earlier. The statue is four feet seven inches high, bronze, with a wonderful gilding of beautiful color which is practically intact. The long inscription on the lotus pedestal says that a number of donors on the 24th day of the 1st month of the 10th year of Tai-ho (486 A.D., Northern Wei Dynasty) made this statue of Maitreya and gives their reasons, but these are now illegible. Maitreya is the coming Buddha who was much venerated in the early Buddhist days. It would be difficult to distinguish a figure of Maitreya as Bodhisattva from Sakyamuni the Buddha if it were not that the Buddha is always represented in priest's robes with the right shoulder bare, while both shoulders of our figure are entirely covered with a mantle and a hood-like scarf round the neck. Fortunately the inscription gives us certainty on the subject. The beautiful standing figure is in a Christ-like attitude with both hands outstretched, in what seems to be an as yet unconventional Abhaya mudra, the attitude of blessing and charity. The hands are webbed, one of the signs of Buddhahood, not only with a ligament stretching from finger to finger but with a web covering the entire back of the hand, the neck is still one plain column without realistic folds, and the nose is quite flat and plain underneath without indication of nostrils. On the other hand, the body showing through the clinging garment is feelingly modeled in quite a realistic manner, the mouth has the mysterious charming smile characteristic of Wei sculpture, and the hair is carefully designed in beautiful curves, splendidly cast. The figure joins great charm to unusual dignity which is not a little enhanced by the beautiful color of the old gold. In the back of the statue, which was modeled for a front view only, is a large square opening, formerly covered up and pasted over with cloth, in which prayer rolls, amulets, etc., were kept. Four heavy brackets supported a large bronze halo which unfortunately is gone. The condition is particularly good, except for a break in the lotus pedestal and three broken fingers; two of these had new fingers riveted on at a later but still early date—a circumstance which shows that though the statue may have been buried for a short period it certainly was kept in honor for a long time. Perhaps it was found in a little-known, deserted temple, covered with paint or lacquer, and there was cleverly recognized by a knowing dealer. The traces of burial are not obvious, and the only information vouchsafed is that it comes from the neighborhood of Tatung-fu in Shansi Province, a fact which considering the style and the period is likely enough. This very important acquisition is now shown in the Room of Recent Accessions.

LAURENT'S STUDIO AT OGUNQUIT BURNS

The studio of Robert Laurent at Ogunquit was destroyed by fire about ten days ago. Stefan Hirsch who had spent the summer there, lost a great deal of his summer's work, including five large canvases and a great many drawings. A number of his pictures were on exhibition at the Dudensing Galleries and were thus saved. Robert Laurent lost a number of his sculptures, a great deal of American furniture and some fine paintings. The studio had in previous years been used by Laurent himself, Maurice Sterne, Hamilton E. Field, Marsten Hartley, Margaret Witcherby, Elsa Ragaw, Agnes Pelton and Alice Newton.



FIGURE OF MAITREYA. BRONZE, WEI DYNASTY.
RECENTLY BOUGHT BY THE METROPOLITAN
MUSEUM OF ART.

ART FORGERIES SHOWN IN BERLIN

BERLIN.—A small section of the exhibition in Berlin devoted to police administration has been given to art forgeries and includes paintings and water-colors as well as art and craft objects in diverse techniques. A few months ago, Director Haberditzl of the Viennese State Collection put together a similar show and several of the most interesting exhibits have been transferred from Vienna to Berlin. There are only a few examples of spurious "Old Masters," probably because the owners were rather reluctant to admit their mistakes. One of the most interesting is a "Madonna and Child," which is an excellent forgery of a Florentine XVth century panel. The copy of a portrait by Bartel Bruyn, which is the property of the Kaiser Friedrich museum, has been overpainted and signed "Holbein." August von Pettenkofen's signature was often abused and even by his intimate friend Adolf Mueller, who was himself an able painter. An exquisite little water-color, an anonymous gem, has been signed Rudolf v. Alt and is for this reason for ever condemned to remain in this circle of fakes and forgeries. Many of the items here represented are executed with little skill and obvious incapacity of giving even a faint idea of the original. This refers especially to very poor imitations of contemporary art such as Rodin's water-color sketches of nudes, or to give something of the grandeur of Hodler's designs. There are also to be seen a score of forgeries after Zorn originals, for the reason that works by this artist are very much sought after. Greater ability is displayed in the imitation of porcelains, tin-goods, enameled

works and glass-ware. Wood carvings have been skilfully adapted to their "Early Middle-Ages" attribution. A large silver plate in embossed work is in the manner of Benvenuto Cellini, whilst it is the work of a French "artist" of 1835. A photograph of the famous "Tiara of Saitaphernes" is a record of the most ingenious fraud ever perpetrated in the history of art.—F. T.

NEW ACQUISITIONS BY BRITISH MUSEUM

New acquisitions by the British Museum include a collection, presented by the Egyptian Exploration Society, of objects discovered at Abydos. Among them are a small tiara of minute golden beads, belonging to the predynastic period, about 4000 B.C., and very fine bead necklaces from graves of later periods. There are also stelae and other funerary objects. The latter include a set of model tools in copper and a copper censer, which is a rarity.

A number of small objects of a rare kind from the Carmichael collection have been presented. Among them are a little image of a priest holding an incense-burner and two lion seals, one with the name of a king of the 12th Dynasty, about 2000 B.C. In addition, some interesting small Sumerian and Phoenician objects have been purchased.

A Bull, signed by the only Englishman who ever became Pope, is among notable additions to the British Museum. The Bull, which is beautifully written on vellum, was signed in 1157 by Adrian IV., whose native name was Nicholas Breakspear.

The most important acquisition of all is unquestionably the drawing made by Michael Angelo for his painting of Adam on the ceiling of the Sistine Chapel in Rome. It has been given by the National Art Collections Fund, aided by a few private persons. It is a wonderful gift. The drawing, which is in reddish chalk, shows the naked figure of a man reclining. There is no head.

SAVONAROLA PORTRAIT NOW IN SAN MARCO

FLORENCE.—Visitors to the Convent of San Marco in Florence have been accustomed to look with interest at the well-known portrait of the Friar, and have not been aware that it was only a copy of the original by Fra Bartolomeo.

This picture in the cell of Savonarola was executed by Antonio Marini, while the original disappeared in 1810 from the Convent of the Dominicans of San Vincenzo. Later it was found and bought by the parish priest of Val di Bisenzio, and ceded by him to the Rubieri family.

Doctor Nello Tarchiani, who is now the Director of the Museum of San Marco as well as of other galleries and museums in Florence discovered the whereabouts of the portrait, and thanks to his intervention it has been bought by the Government for the sum of one hundred thousand lire.

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

Antique Works of Art

Paintings · Tapestries · Furniture

510 Madison Avenue

New York

JAN KLEYKAMP GALLERIES

CHINESE ART

3 AND 5 EAST 54TH STREET

NEW YORK

DAVIES, TURNER & CO

Established 1870

39 Pearl Street, New York City
London Paris

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Experts for fifty-four years in packing and transporting works of art, exhibitions, antiques, household effects and general merchandise. New links of intercity haulage by motor truck now added to complete our chain of service at reasonable cost for forwarding, Customs Brokerage, storage, trucking, marine insurance.

Representative will gladly call upon request

Phone Bowling Green 7960 Cable Address Expedition

DEMOTTE

25 EAST 78TH STREET

NEW YORK

Harman & Lambert

Established in Coventry Street
During Three Centuries



BY APPOINTMENT

Dealers in

ANTIQUE SILVER
JEWELLERY

OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. 1.

Wildenstein & Co.

INC.

High Class

Old Paintings

TAPESTRIES
WORKS OF ART

Eighteenth Century
FURNITURE

647 Fifth Avenue New York

Paris: 57 Rue La Boetie

Paul Rosenberg & Co.

INC.

French Masters

of the

XIX AND XX CENTURY

647 Fifth Avenue New York

Paris: 21 Rue La Boetie

C.W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS · ETCHINGS
and BRONZES

by Modern Masters

of American and European Art

Frank T. Sabin

Established in 1848

OLD MASTERS

PAINTINGS

and

DRAWINGS

of the

Highest Quality

172 New Bond Street

London, W. 1

Only Address

MILCH GALLERIES

Members of the Associated Dealers in American Paintings

PAINTINGS by AMERICAN ARTISTS

WATER COLORS · ETCHINGS · DRAWINGS · BRONZES

FINE FRAMING

108 West Fifty-seventh Street

New York City

See Art Calendar for current exhibitions

VIENNA CARPET AT PENN. MUSEUM

PHILADELPHIA.—The animal carpet formerly in the collection of the Emperor of Austria which was recently brought to this country and concerning which so much has been written and said, has now been placed on view in the loan collection of Persian Art that has just been assembled at the Pennsylvania Museum in Fairmount Park. Surrounded, though it is, by famous and magnificent carpets, each one on the same wall, the finest of its type known, the Vienna carpet fully justifies its reputation as one of the greatest carpets ever woven and by its own outstanding merit amply able to survive the pangs and arrows of outrageous publicity. Nothing that could be said could ever dim the intense glowing emerald border, the lustrous ruby of the field. Nothing short of physical destruction could still the intricate dance-like rhythms of the swinging vines that form the framework for the lively animal combats. The carpet is not the famous Austrian hunting carpet although it was probably included with that piece in a present from Peter the Great to the Emperor of Austria. Nor is the carpet silk as some of the first reports asserted—although it is woven on a silk warp and weft. But many critics feel that fine wool is a more appropriate medium for rug patterning than is silk—that it gives more body and weight and takes from the dye deeper and more resonant tones. What is of greater interest than any discussion of materials is the fact that in this carpet we have beyond all comparison the finest example ever created of the typical Persian scheme of rose ground and emerald border. This style was repeated in thousands of examples—known erroneously in this country as Ispahans. This carpet is the parent of all such carpets—the oldest and finest exhibiting this scheme in full and perfect realization of all its possibilities. It is surely one of the greatest textiles ever woven. The exhibition will be open to the public on Tuesday morning, November 2nd. The carpet will remain on view for the duration of the exhibition throughout the month of November.

ALBERT BENDER GIVES RIVERA TO CAL. MUSEUM

SAN FRANCISCO.—Albert Bender has placed a painting in oil by Rivera in the California Palace of the Legion of Honor. This is a canvas of unusual coloring, strangely simplified modeling and a certain stolid effect of the three figures that is almost sculptural. The subject is two brown-hued women, one holding a baby. The colors are flat in effect, yet curiously modeled.

Bender has also given an important series of drawings by Rivera to the California School of Fine Arts. These are ten cartoons in sanguine of hands in heroic size. They are poses that accent the beauty of the human hand in capable grasping movements and in gracious expressions of repose. He has also given the Legion of Honor three Rockwell Kent wood blocks, two Roi Partridge etchings and a Maurice Vlaminck lithograph.

Amsterdam New York

Frans Buffa & Sons

Fine Art Dealers

MODERN MASTERS
Dutch and French

NORWEGIAN LANDSCAPES
by William H. Singer, Jr.

Finest examples of
Dearth and Dessar

Agent, THOMAS DEFTY
58 West 57th St., New York

Program Announced for Orientalists' Conference

The College Art Association has announced, through the President, Professor John Shapley, the final and complete program for the International Conference on Oriental Art. At the dinner on Friday night given by the Art Association at the Ritz Carlton Hotel the addresses will be made by M. Gaston Migeon formerly Curator of Mediaeval and Near Eastern art at the Louvre, Mr. Lawrence Binyon of the British Museum and Dr. Ernest Kuehnelt of the Kaiser Friedrich Museum. At the conference at the Morgan Library on Saturday morning Prof. Gabriel Millet will lecture on the Byzantine Manuscripts and Prof. Charles R. Morey of Princeton and Professor Shapley will discuss the problems raised. Professor A. M. Friend, Jr., will speak on the Evangelists in Byzantine Art.

At the Metropolitan Museum on Saturday afternoon the discussion of the Far Eastern collections will be under the leadership of Mr. S. C. Bosch Reitz and that of the Near Eastern collections under the leadership of Mr. Joseph Breck and Dr. Maurice Dimand. The conference will be the guests of the Museum for tea.

On Sunday morning the conference will adjourn to Philadelphia to be the guests of Mr. Horace Jayne, Curator of Oriental Art at the Pennsylvania Museum, at luncheon at his home in Wallingford and at a reception afterward. In the evening they will be entertained by Mr. Joseph Widener and thus have an opportunity to see his collection. The Monday morning session will be at the Sesquiennial where they will be the guests of the Fine Arts Department. At the Fine Arts Building they will be greeted by the Director, Mr. Alexander Bower. Arthur Upham Pope will speak on Recent Discoveries in Persian Carpets and there will be a discussion by Dr. Kuehnelt and Professor R. M. Riefstahl of the New York University. This will be followed by a general discussion on the problem of the Unity of Asiatic Art. They will then visit the Persian building and be greeted by His Excellency Hassan Taqizadeh, Commissioner General from Persia. At luncheon they will be entertained by the Fine Arts Department at the Russian Pavillion.

The afternoon session will be at the Pennsylvania Museum where Dr. Kuehnelt will speak on the faience, M. Migeon on the textiles, and Mr. Binyon on the Persian and Indo Persian miniatures. That night the Pennsylvania Museum tenders them a reception. The patronesses are Mrs. H. O. Havemeyer, Mrs. John D. Rockefeller, Jr., Mrs. William H. Crocker, Mrs. George Hewitt Myers, Miss Lydia Morris, Mrs. Henry Brinton Cox, Mrs. Frank T. Tatterton, Miss Katharine Ludington, Mrs. William M. Elkins, Mrs. John D. McIlhenny.

An Tuesday morning there is a meeting at the University Museum with a general discussion of the problem of Persian Contributions to the Art of Europe.

COLOGNE

An exhibition which will excite the admiration and, it is feared, the cupidity of connoisseurs and collectors, has just opened at Cologne. It is of Asiatic art, and comprises carvings, metal work, ceramics, bronzes, and pottery, ranging over a thousand years, from the fifth century before the Christian era. Many of the exhibits are from world-famed collections, three of them being English, and others are museum pieces, and are priceless. A small bronze bowl of 300 B.C. was last sold for £20,000. All the countries of the East are represented at the exhibitions, which will remain open for about two months.

THE HAGUE

Before the war the French government ordered a large painting, an "Allegory of Justice and Peace," from Albert Besnard. The intention was to present it to the Palace of Peace here, but through the war and other circumstances, it was sent to Holland only very recently, and it now will join the numerous works of art presented by other governments for the decoration of the building. It is dated July 26th, 1914: finished just a few days before events

KELEKIAN TEXTILES IN PERSIAN SHOW

PHILADELPHIA.—The Kelekian collection of textiles, long famous for containing the most important examples of the textile art of the Near East, will now be shown for the first time in its entirety at the Exhibition of Persian Art at the Pennsylvania Museum. For nearly forty years Mr. Kelekian, with exceptional opportunities for acquisition, has been setting aside the finest pieces of every type which came into his hands. When it was exhibited for the first time at the Musée des Arts Decoratifs in Paris in 1907, it excited great interest. Julius Lessing of Berlin, perhaps the greatest early textile expert of Europe, made two trips to study the collection and afterwards wrote that there was no other collection of Near Eastern textiles to compare with it. The collection was next seen in part at the famous exhibition in Munich in 1910. Since then the collection has tripled in volume, numbering now nearly four hundred pieces, and many new types have been added. The collection is particularly rich in Persian examples, containing many of the great metal brocades on various colored grounds, red, violet, green and gold.

The importance of the collection lies not merely in the superb beauty of its many examples, great as they are, but quite as much in its historical interest. The art of textile design was carried to supreme perfection principally by the designers and weavers of Persia and it is Persian design that so strongly influenced the textile arts of Mediaeval and Renaissance Europe. Indeed there are a great many of even present day textiles that are remote derivatives of Persian models. Thus in the Kelekian collection we find a group of those originals from which Europe learned in large part its decorative language and to which modern weavers and designers can well go to school.

The public exhibition for the first time of a collection of this prestige and quality is an event of great importance which will have a profound effect in this country. Not only will the collection be studied by the scholars from all over the world who have assembled for the International Conference on Oriental Art, and not only will it thus exert a strong influence on the literature on the subject which from now on must always refer to it, but also it ought to provide an inspiration to students and American textile designers and, indeed, all who are interested in problems of decoration.

The collection occupies an entire gallery in the Pennsylvania Museum. Thus displayed, all together, the effect is most impressive. The Exhibition is open to the public Tuesday, November 2, and will remain open through the month of November. The entire collection will be reviewed at length in THE ART NEWS in a subsequent edition.

made all allegories like this superfluous for the near future.

The well-known art-historian Dr. C. Hofstede de Groot has presented to the Dutch government all his study-material, in order to secure its future use and to keep it together. In 182 books about 30,000 photographs and other reproductions of works of art are gathered; his valuable notes on Dutch artists, all type-written on small sheets of same size, fill 114 boxes. Besides this, there is an enormous collection of sales-catalogues and catalogues of museums and private collections from all over the world, most of which are annotated. It goes without saying that Dr. Hofstede de Groot reserves to himself the use of his collection for the remainder of his life, but already now, as indeed has always been his habit, the generous donor places his valuable material at the disposition of all scientists who wish to study a certain subject.

This is not Dr. de Groot's first gift to his country. In 1906, on the occasion of the 300th anniversary of Rembrandt's birth, he presented sixty-five drawings by the great master to the government under similar conditions; and in 1914 and 1918 he made a very valuable donation to the city of Groningen, with which he is intimately connected through family ties and by having studied at the University. It consisted of not less than a hundred drawings, of choice quality, by old Dutch masters and paintings by Rembrandt, Hercules Seghers, Carel Fabritius (two of the very few that are known still to exist), Frans Hals, Van Goyen, Pieter de Hoogh, Dou and others—L. J. R.

RAINS GALLERIES

INC.

Auctioneers and Appraisers

3 East 53d Street, New York

Phones: Plaza 6034-6035

FORTHCOMING SALES AT AUCTION

The Entire Stock of a
WHOLESALE

Fifth Avenue Jeweler and Diamond Merchant

(Name withheld by request)

Who Is Liquidating His Stock

Consisting of Pearls, Diamond Solitaire Rings, Fancy and Wedding Rings, Diamond Bar Pins, Diamond Brooches, Diamond Pendants, Fine Diamond and other Precious Stone Flexible Bracelets, various widths, Bracelet Watches, Scarf Pins, Wrist and Fob Watches, Earrings, Pearl Necklaces, Etc., including a fine assortment of Gentlemen's Jewelry, Etc., Etc.

In addition thereto the

KING STAR SAPPHIRE

392 ⁷⁵/₁₀₀ Carats

And about 1,000 Carats of Star Sapphires, Star Rubies, and Cabochon Sapphires.

EXHIBITION: Mon. and Wed., Nov. 1 and 3
from 10 A. M. to 5:30 P. M.

SALE DAYS: Thurs., Friday and Sat.
Nov. 4, 5 and 6, at 2:30 P. M. each day

ALSO

Wednesday and Thursday Ev'ngs
Nov. 3 and 4, at 8:15 P. M.

A Magnificent Collection of

OIL PAINTINGS

Being Part II of the Consignment by

THE OLD ENGLISH ART GALLERIES

of 93 Bond Street, London, England

with additions

The Paintings in this Collection Comprise Examples of such Masters as

John Constable, George Morland, P. J. Clays, David Teniers, C. Troyon, Van Goyen, Van Dyke, Patrick Nasmyth, Thos. Gainsborough, Van Ostade, Sir Wm. Beechey, John "Old" Crome, Sir Joshua Reynolds, James Stark, Felix Ziem, Diaz, Daubigny, Wyant, Ranger, Blakelock, Boucher, Etc.

NOW ON EXHIBITION

AND

On Friday Evening, November 5
at 8:15 P. M.

A Magnificent Library of BOOKS

From the estate of

ALEXANDER MACK

of Raritan, New Jersey

By Order of W. M. K. Olcott, Esq., Attorney for the Estate

ALSO A FINE LIBRARY REMOVED FROM

GREAT NECK, L. I.

Many fine Library Sets in Leather and Cloth Binding,
about 2,500 volumes

SPECIAL EXHIBITION ELECTION DAY

Tuesday, November 2, from 2 to 5 P. M.

S. G. RAINS . . . Auctioneer

COMING AUCTIONS

AMERICAN ART ASSOCIATION

HUDNUT HISTORICAL CHINA

Exhibition, October 30
Sale, November 4

Mr. Hudnut is recognized as one of the foremost amateur authorities in his chosen field of old Blue Staffordshire china and has been collecting charming examples for over 25 years. The forthcoming sale of his collection at the American Art Association should be an event for the many amateurs in this field. The collection contains many unique specimens, including unusual examples of the Arms of the States, "Dr. Syntax" group in exceptionally fine condition and rarity, together with many "Wilkie" views. Most important of these rare pieces are the "Views New York City and State," including "New York from Weehauk," "Columbia College," "Dr. Mason's Church in Murray Street," "the Landing of Lafayette," "Esplanade and Castle Garden," "New York Battery" and many other rare subjects. There are also views of Boston and other New England specimens, as well as Philadelphia, Baltimore, Washington and Mt. Vernon subjects.

MARGOLIS EARLY AMERICAN COLLECTION

Exhibition, from October 30
Sale, November 5, 6

Mr. Jacob Margolis has brought together an authentic group of the most pleasing types of early American furniture, which will be offered for sale at the American Art Association the first week in November. Included in the sale are a number of fine highboys which include a rare cherrywood bonnet-top specimen, a walnut and burl ash piece with old engraved brasses and an important example in carved mahogany by William Savery. Other particularly fine pieces are a Hepplewhite tree-chair-back settee, a walnut chest-on-chest, a handsome Philadelphia carved mahogany secretary cabinet and a dining-room suite of Hepplewhite chairs. In addition there are mahogany bureaux, walnut chests, pine cupboards, Sheraton four-post beds, Hepplewhite sideboards and grandfather clocks, maple side chairs and inlaid sofa tables, pole screens, Duncan Phyfe sewing and drop leaf tables, Washington mirrors, etc.

NOYES SPORTING PRINTS

Exhibition, November 5
Sale, November 10

A very choice collection of English-colored sporting books of the early XIXth century and a series of rare "panoramas" from the library of the late Walter C. Noyes will be on sale at the American Art Association, November 10th. These books are mainly first editions in immaculate condition, as issued originally and with the "points" so dear to the colored plate book connoisseur. A delightful introduction to the catalogue gives sprightly information concerning the authors and artists of these books. There is a remarkable series of plates by Henry Alken, unique among the sporting artists of his day, including the rare "Epsom Races" colored view, a fine first edition of his most important work *The National Sports of Great Britain*, a first of *Real Life in Ireland*, with original boards and the very rare 1825 edition of *National Sports*. Of the work of the versatile William Combe who immortalized the name of Dr. Syntax, there is a first edition of *The Wars of Wellington*, probably the finest copy known of the rare *Tour of Dr. Syntax Through London*, and *Dr. Syntax in Paris* apparently the only known copy in original parts. Of Cruikshank, perhaps the most famous of the group, there is a mag-

nificent series including a superb copy of the *British Stage*, a first edition of *The Humorist*, the Bruton-Douglas-Truman copy of the *Points of Humor* and the extremely rare *Gaieté de Paris* with 21 colored plates. Pierce Egan, the best sporting reporter of his day is represented by *Life in London*, *Finish to the Adventures of Tom, Jerry and Logic*, and by the scarce sporting work *Anecdotes of the Turf, Chase, Ring and Stage*, all in first editions. There is an unusual series of rare Rowlandson items, such as *Comforts of Bath*, *Miseries of Human Life*, and the *English Dance of Death* in original parts. Of exceptional rarity in the original boards with label is his *Tom Rave, the Griffin* (No. 144). The famous sporting novels of R. S. Surtees—*Jorrocks's Jaunts*, *Hawbuck Grange*, etc., are found in fine and rare editions. Also included are a series of Thackeray items, mainly first editions, a series of Dickens Christmas books and the only copy to be offered at public sale in America of Westmacott's *The English Spy* of which there are probably not as many as six copies in existence.

GUNTHER COLLECTION, PART II

Exhibition, November 5
Sale, November 11, afternoon and evening

The Charles F. Gunther collection to be sold at the American Art Association by order of the Chicago Historical Society offers a great variety of material interesting to collectors in various fields. Autograph letters and documents signed by artists, authors and historical characters, including a long series by the popes; early printed books and illuminated manuscripts and bindings; works on linguistics, books relating to Mexico, and original literary and poetical manuscripts by well-known artists are the chief features of the sale. One of the rarest of the autographs is No. 242, a letter by Robert Dudley, Earl of Leicester, a favorite of Queen Elizabeth. There is an unusually complete and interesting collection of autographs of the popes, ranging from Honorius III (1216-1227) to Pius VIII (1829-1830). Among these is a rare Borromeo letter written from Mantua, November 27, 1565, to his uncle Pope Pius IV (No. 53). Among the Dickens items is a letter that expresses his "very strong objection to speech-making beside graves," and there is also a letter to Jared Sparks, the American historian, written while Dickens was in Boston, a double association item.

The manuscripts include a German translation of a curious romance written in Latin at the close of the XIVth century by Jacopo da Teramo, an Italian prelate, having as its subject a lawsuit between Beelzebub and Jesus, tried before Solomon. There are original watercolor illustrations of very fine quality. Manuscripts by Disraeli, Flaxman, Martineau and Voltaire are of great interest. The Voltaire mss. is titled "Chap. 22. *En quoi le Christianisme pourrait être utile*," evidently forming part of one of his books, and is a characteristic chastisement of orthodoxy.

Among the bindings is a charming *Introduction Chrétienne*, in contemporary brown morocco with silver embossings, printed in French and German in 1701 at Nuremberg. No. 360, Sigismundi Fanti's *Theorica et Practica... do modo Scribendi*... (Venice 1514) is the first book on penmanship ever printed.

The majority of the early printed books relate to Mexico and are of great rarity. These include a complete copy with index and errata of Ledesna's work *Mexico*, 1566, probably the first book printed in Roman letter in Mexico, according to Rich; No. 246, Molina's *Arte de la lengua Mexicana y Castellana*, 1571, and No. 297, a popular Mexican grammar, Arena's *Vocabulario Janual de las Linguas Castellana y Mexicana*, 1611, of which there seems to be but one complete copy in existence, that in the John Carter Brown library. No. 301, Lorra

Baquito's *Manual Mexicano*, 1634, has the frontispiece which was lacking in both the Icasalceta copy and the one known to Andrade, and lastly No. 458, the *Recognitio Summularum*, the *Dialectica Resolutio* and the *Phisica Speculatio* (1554-1557), three works in one volume, are according to Brunet an item almost impossible to find. Only the third of these titles is in the John Carter Brown library.

ANDERSON GALLERIES

SCHERNIKOW HOOKED RUGS

Exhibition, from October 31
Sale, November 5

Early American hooked rugs collected by Mrs. Edward O. Schernikow of New York City, including a rare rug hooked on linen, an interesting specimen with cornucopia motives and some quaint animal pieces will be sold at the Anderson Galleries on the afternoon of November 5th.

ROSS H. MAYNARD COLLECTION

Exhibition, October 31
Sale, November 6

Early American and old English furniture, silver, glass, china and contemporary embellishments, from the collection of Mr. Ross H. Maynard of East Middlebury, Vt. will be sold at the Anderson Galleries on November 6. Included in the sale are pieces contemporary with the Queen Anne, Chippendale, Hepplewhite and Sheraton periods; long case, bracket and banjo clocks, mirrors, butterfly and turned tables and chairs of the earlier period, American and English silver and pewter, Stiegel and Sandwich glass, old blue and white china, Colonial metal objects and objects of art. There is also an unusually fine early American curly maple bedroom suite.

SHWARTZ AMERICANA

Exhibition, November 2
Sale, November 8, 9, 10

The library of Mr. Schwartz, consisting of books, broadsides, autograph letters and documents relating to the Louisiana Territory, the Mississippi Valley and the development of the West is to be sold at the Anderson Galleries on November 8, 9, 10. This is in all probability the largest and most important collection in this field that has appeared for sale by public auction. The library is most complete, covering the early days of discovery and settlement; Louisiana under French and Spanish domination; its cession to the United States; the troublous times of the Burr Conspiracy; the War of 1812 and Andrew Jackson's connection therewith; the Wilkinson and Workan affiliations and other important events down to the present time. Part II of the Schwartz library, consisting of fine bindings, mss., Napoleonicana, etc., will be sold on November 11 and 12.

SOTHEBY, LONDON

BERENS, GROSS, ALEXANDER ET AL BOOKS

Sale, November 8, 9, 10

The printed books to be sold at Sotheby's on November 8, 9 and 10, include an extensive series of the writings of Oliver Goldsmith, consigned by M. Swanston, Esq. and numbering 208 editions of the *Vicar of Wakefield*, 26 editions of the *Citizen of the World*, 26 editions of the *Deserted Village* and a very rare German edition in English. Of interest to Byron collectors are elaborately extra-illustrated copies of

(Continued on page 7)

GALERIE NEUMANS

102 Rue de Louvain, BRUXELLES
8 Rue Volney, PARIS (2e)

Thousands of pictures, old masters,
Bought and Sold Every year
to the trade

Galerie Granoff

MODERN PAINTINGS

166 Bd. Haussmann, Paris

ANNOUNCEMENT

Mr. Vernay announces that on Monday, November 1st, his new galleries at No. 19 East 54th Street will be open there where a most important collection of Early English Furniture, Silver, Porcelains and varied objects of art will be on Exhibition.

Vernay

ENGLISH FURNITURE · PORCELAIN
SILVER · POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street and 12 East 45th Street
LONDON, W., 217, Piccadilly

MARCEL BERNHEIM & Co.

2bis RUE DE CAUMARTIN, PARIS
(Half way between the Opera and the Madeleine)

MODERN PAINTINGS

BARBIZON SCHOOL

IMPRESSIONIST SCHOOL

CONTEMPORARY SCHOOL

NAZARE-AGA

Persian Antiques

3, Avenue Pierre Ier de Serbie
Paris

L. CORNILLON

Mediaeval Art

89 Rue du Cherche-Midi and
21 Quai Voltaire, PARIS

BOIN - TABURET

Fine Objects d'Art
of the XVII & XVIIIth Century
11 Boulevard Malesherbes, Paris

Chas. Kaufmann

Ancient Tapestries, Point Old
Paintings, High Antiques
23 Fauborg St. Honore, Paris

KALEBDJIAN BROS.

Classical Objects
of Art

12 Rue de la Paix and 21 Rue Balzac
PARIS

Charles Pottier

Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

R. LERONDELLE

Packer and Agent
for the Carnegie Institute, Pittsburgh,
the Art Institute of Chicago, etc.
76 Rue Blanche, Paris IX

R. G. MICHEL GALLERY

17 QUAI ST. MICHEL, PARIS V
Original Engravings and Etchings by
Béjot, Buhot, Mary Cassatt, Corot, Daumier,
Degas, Delacroix, Gauguin, Forain, Lepere,
Manet, Matisse, Méryon, Millet Od. Redon,
Renoir, Whistler, Zorn, etc.
Catalogues on Application

J. FERAL

Ancient Paintings

7 RUE ST. GEORGES
PARIS

J. Charpentier

OLD PICTURES
WORKS OF ART

76 FAUBOURG ST. HONORE,
PARIS

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 Bis Boulevard Haussmann

J. MIKAS

Greek, Roman & Egyptian
Sculpture

229 RUE ST. HONORE PARIS

BING & CO.

Modern Masters

20 bis, Rue la Boétie, Paris

MARCEL GUIOT

4 Rue Volney Paris
(near the Opera)

RARE PRINTS

by old and modern Masters

LE GOUPY

Rare Prints

Drawings—Paintings

5, Boulevard de la Madeleine, PARIS

BRIMO DE LAROUSSILHE

ORIENT

ANTIQUITÉ

MOYEN AGE

34, rue Lafayette and 48, rue Laffitte, PARIS



"JULY"

By J. FRANCIS MURPHY, N. A.

Included at the coming sale of paintings from Murphy's studio to be held at the American Art Association, Nov. 26

COMING AUCTIONS

(Continued from page 6)

Byron and his Contemporaries and Byron's Letters and Journals, 1828-30. A first edition of C. M. Westmacott's *The English Spy* with plates of Cruikshank is an attractive item. Among the Dickensiana is the first edition of *Dombey and Son* from the Alexander A. Bernes collection. Boswell's *Johnson* with the corrections and additions, 1791-3 and Beaumont and Fletcher's *Comedies and Tragedies* 1647, are other items to delight the collector. We also note Philip Moore's *A Fourtie Yeres Almanacke*, 1570, first editions of Coleridge, a few Suckling and Marston items, two Brownning presentation copies, first editions of *Sordello* and *Bells and Pomegranates* and a presentation copy of Gray's *Elegy*. The modern books include works on botany, entomology and natural history; travel, costume and topography, library sets, works on the fine arts, etc.

FOSTER, HILL VILLIERS ET AL BOOKS AND MSS.

Sale, November 15, 16, 17, 18

The Sotheby sale of November 15th—18 of books, mss., autographs, etc., from the collections of Lady Foster, Mrs. Hill of Kent, Gerald H. Villiers Esq., Sir Malcolm MacGregor and other consignors includes within a rather diversified collection numerous items of unusual rarity and importance. Among these we would number a series of ten years books dating from 1451-1461, five printed by Pynson and five by Redman; a first edition of Thomas Lodge's *Scillaes Metamorphosis*, 1589, of which not more than three other copies appear to be known and a pure copy of the first Mainz *Cicero*, 1465, of which M. Seymour de Ricci lists only one copy printed on paper still in private hands. There

is also a very fine early Armenian Bible written in minuscule characters on vellum, with illuminated pages of remarkable quality, and an important Ethiopic mss. of the gospels, written in uncial letters on vellum and probably of the XIIIth century with nineteen full-page miniatures, as well as a fine copy of the Bible printed by Rusch at Strassburg in 1479. Among the rare examples of early English literature we note T. Churchyard's *The Worthiness of Wales*, 1587, exceedingly rare in the fine state of the present copy; Richard Crompton's rare *A Short Declaration of the Ende of Traitors*, 1587; Nixon's *London's Dove*, 1612, of which the Christie Miller copy is the only one recorded as sold by auction during the last 40 years; George Whetstone's *The English Myrror* in a first edition and J. Capgrave's *Nova Legenda* printed by Wynkyn de Worde in 1516. There are also a series of letters and proclamations, etc., of James I dating from 1604-1621 and a XVth century mss. of the Brut chronicle. Among the rare Shakespeare items are the copies of Richard II and III, 1634, of which but twenty copies are known and a first edition of the *Birth of Merlin* by Shakespeare and Rowley, 1622. There is also a very rare Dekker play, *The Wonder of a Kingdome* in a first edition, 1636. Among the later books there is Lord Glencairn's copy of the *Kilmarnock Burns*, 1786, an association item of great interest and the excessively rare Stevenson leaflet *The Laureat Stevenson to the Thomson Class*, 1885, of which there is no trace of the sale of a copy in England or in America. The autograph letters, etc., include a collection of songs and dances by John Dowland and others, circa 1600 from the collection of Mrs. M. L. Dowland; a fine Beethoven letter; an interesting series of letters by W. H. Hudson, and the mss. partly autograph of Lope de Vegas play, *La desdichada Estefania*, 1604, and collections of letters of the rulers of France and England. There are also an extensive series of Persian and Indian miniatures and a few manuscripts, English sporting books, American documents and a diversity of other interesting material which the size and variety of the sale make it impossible to list.

GILHOFFER & RANSCHBURG

PRINT COLLECTION OF AN AMATEUR

Sale, November 16, 17

Examples of the rare early Italian masters make the print sale at Gilhofer and Ranschburg's of Lucerne on November 16 and 17 especially notable. Even without these rarities, the remarkable series of Dürers and early German masters and the fine French and Dutch prints would establish this sale as one of considerable interest. A Fra Filippo Lippi (No. 339) engraving of the Crucifixion in faultless condition and with wide margins is one of the greatest rarities. Two Ubertis (Nos. 347 and 348) are both brilliant impressions and very

COMING SALES AT AMERICAN ART

(Continued from page 1)

Historical Blue Staffordshire, The Hudson Collection. Exhibition, October 30. Sale, November 4.
The Margolis Collection, Early American Furniture. Exhibition, October 30. Sale, November 5 and 6.
Oriental Collection. Exhibition, November 6. Sale, November 10, 11.
The H. S. De Souhami Collection of Gothic Art. Exhibition, November 6. Sale, November 12 and 13.
The Scott & Fowles Collection of XVII-XIXth Century Paintings. Exhibition, November 13. Sale, November 19.
European Arms and Armor. Exhibition, November 13. Sale, November 19 and 20.
Paintings by the Late J. Francis Murphy. Exhibition, November 20. Sale, November 26.
Gothic Tapestries, Furniture and Objects of Art. Exhibition, November 20. Sale, November 27.
The Private Rug Collection of V. and L. Benguiat, Part II. Exhibition, November 27. Sale, December 3 and 4.
Italian Works of Art and Tolentino Collection. Exhibition, December 4. Sale, December 4.
Collection of Ship Models. Exhibition, December 4. Sale, December 8.
The Spanish Collection of Sr. D. Raimundo Ruiz. Exhibition, December 11. Sale, 16, 17 and 18.

scarce. No. 347, the "Adoration of the Kings," is stated by Hind to be almost certainly a Roman print; the other, "Virgin Kills His Daughter," is from the Esdaile collection. The "Winged Child on Horseback" (No. 372) is a delightful early print by the master "A F" who is almost unknown to the market. Mantegna's "Bacchanale with Silenus" (No. 351), a fine early impression with coat of arms and flower, is extremely rare in so perfect a condition and with wide margins. Other of the early Italian examples deserving especial mention are Baldini's "The Sybil Samia," Barbieri's "Three Naked Men Bound to a Tree," Bonasone's "Cupid and Ceres" and Cristofano Roberti's "Adoration of the Kings," in a brilliant early impression of the great beauty.

Dürer still attracts first attention among the early German masters with fine impressions of "Knight, Death and the Devil," "Coat of Arms with Death's Head," "The Promenade" (with Gothic P imprint) and early states of "The Crucifixion," and St. Anthony. There are forty-one Dürer engravings and woodcuts in all. Of the other early German masters of whom there is an excellent selection, space permits the mention of only a few of the most striking prints. There is a complete set of brilliant early impressions of Aldegraver's "Die Grossen Hochzeits-tänzer" (No. 27); a fine Hans Baldung, "The Sleeping Stable Boy and the Witch" (No. 46) and a "Holy Family" by the rare monogrammist N A R. In a

(Continued on page 11)

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

FRENCH & COMPANY

WORKS OF ART

ANTIQUA TAPESTRIES
EMBROIDERIES
FURNITURE
VELVETS

6 EAST 56th STREET

NEW YORK

B. BENGUIAT

RARE OLD FABRICS

WHOLESALE

383 MADISON AVE., NEW YORK

OIL PAINTINGS

On sale a very fine collection of decorative oil paintings for Hotels, Apartment Houses, Theatres, also for private collectors. Will sell at reasonable prices. Wholesale & retail

CALO ART GALLERIES

128 W. 49th St., New York
Tel. Bryant 6739 Bet. Bway and 6th Ave.

FRANK K. M. REHN

Specialist in

American Paintings

693 Fifth Avenue New York
Between 54th and 55th Streets

Messrs.
Price & Russell
AMERICAN PAINTINGS
TAPESTRIES and
WORKS OF ART

FERARGIL

37 EAST 57th ST. NEW YORK

Kennedy & Co.

Etchings by
Old and Modern Masters
Old English
Sporting Prints
Marine Subjects

693 Fifth Ave., New York

N.E. MONTROSS

Works of Art

MONTROSS GALLERY

26 EAST 56th ST. NEW YORK

Dikran G. Kelekian

Works of
Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendome, Paris

METROPOLITAN GALLERIES

PAINTINGS
by AMERICAN and
FOREIGN MASTERS

New Address
578 Madison Av., New York
Opposite American Art Galleries

JOSEF F. KAPP

910 Park Avenue, NEW YORK

Fine
DUTCH and FLEMISH
MASTERS
of the 17th Century

A. S. DREY

Old Paintings
and
Works of Art

MUNICH
Maximiliansplatz 7

The ART NEWS

Published by the
AMERICAN ART NEWS CO., INC.
 49 West 45th Street, New York
 President S. W. FRANKEL
 Editor DEOCH FULTON
 Entered as second-class matter, Feb. 5, 1900, at
 New York Post Office, under the Act,
 March 3, 1879
 Published weekly from Oct. 9 to last of June.
 Monthly during July, August and September.

SUBSCRIPTION RATES
 YEAR IN ADVANCE \$5.00
 Canada 5.35
 Foreign Countries 6.00
 Single Copies15

**WHERE THE ART NEWS MAY BE
 OBTAINED IN NEW YORK**
 Brentano's 1 West 47th St.
 William Einsel 49 East 50th St.
 Washington Sq. Book Store, 27 West 8th St.
 Gordon & Margolis 32 East 59th St.
 Unicorn Book Shop 32 West 8th St.
 Times Building News-Stand Times Building
 Subway Entrance Basement
WASHINGTON
 Brentano's F and 12th St., NW
BOSTON
 Vendome News Co. 261 Dartmouth St.
PHILADELPHIA
 Wanamakers (Book Counter)
LOS ANGELES
 C. V. Pleuharp 353 Hill St.
LONDON
 The Art News 17 Old Burlington St.
 Daw's 4 Leicester St.
 Leicester Sq. W. C. 2
PARIS
 The Art News Office 26 Rue Jacob
 Brentano's 37 Avenue de l'Opera

Vol. XXV—Oct. 30, 1926—No. 4

PERSIAN ART IN AMERICA

The exhibition of Persian and allied arts at the Pennsylvania Museum, together with the showing of Oriental art at the Sesqui-Centennial, comes as a fitting expression of the remarkable growth of interest in this field by American collectors during recent years. In 1903 and 1907, when Gaston Migeon organized his important exhibitions of L'Art Musulman in Paris and even as late as 1910 when the great Munich-Mohammedan Exhibition took place, interest in the subtleties of Persian art was as yet scarcely awakened in America. Among private collectors, Havemeyer and Frick were practically the only men owning important specimens, while the majority of our museums were notably weak in their Persian departments. A glance at the list of American private collectors and museums contributing to the present exhibition is an illuminating comment on our progress, while the quality and diversity of American specimens is evidenced by the fact that it has been necessary to borrow comparatively few from Europe. Although in completeness the Pennsylvania exhibition does not compete with the great showings of Paris and Munich, America can pride itself on the remarkable showing of Persian pottery, more important than in any of the previous exhibitions. Partly owing to the discovery of new types of Persian pottery since 1910 and partly due to the efforts made to form a representative collection, the Pennsylvania Exhibition includes a showing of Persian faience rivaling that of Munich and Paris.

The international conference on Oriental art, to be held in New York, Washington and Philadelphia at the time of the opening of the Pennsylvania Exhibition, should still further enrich America's interest in Persian art. The presence in America of such authorities as Ernest Kuehnle and Gaston Migeon, to mention but two of the eminent scholars here for the congress, is in itself a tribute to American collectors and American museums.

GENTLEMEN PREFER

Not always blonds. But in pictures, and especially in English portraits, the preference for pretty ladies is so marked that it causes an otherwise inexplicable situation in the auction market. Why, if not for this reason, should a Romney portrait of a beautiful woman bring

more than a thousand times as much as a Romney portrait of a distinguished religious leader? And yet this has occurred this year in sales less than a week apart.

The situation has its advantages. It removes the necessity for an attempt at valuation of English portraits as art, an attempt in any case doomed to futility. Other senses than the purely esthetic seem more reliable guides.

And this is as it should be. It is much better that critics write on the relative prettiness of pictures whose value is in prettiness than that they mumble hypocritical art jargon over canvases whose connection with art is rather less than tenuous.

Each of us has a bit of the Turk in him but, because of the doubtful advantages of our Western civilization we cannot express it in an Oriental manner. So what more natural than that we form pictorial harems, choosing the beauties with as great care as any Vizier of old?

Admittedly or not, we do just that and by so doing determine the prices of our canvas odalisks. Some of these find their way into museums where all may get a vicarious enjoyment; others disappear into private collections where, presumably, there is a "chief of the abode of felicity" on guard.

It will be seen that all-for-art-and-art-for-all critics who inveigh against the disparity in price between an English portrait and a work of art are quite wrong. Art except as a pleasant but unnecessary accomplishment, as musical ability might be in an odalisk, has little to do with the matter. It is probable that whether one collects photographs of movie stars, French engravings or three-hundred-thousand-dollar Romney's the basic reason is the same. But the great prizes, now as in Haroun's day, go to the princes.

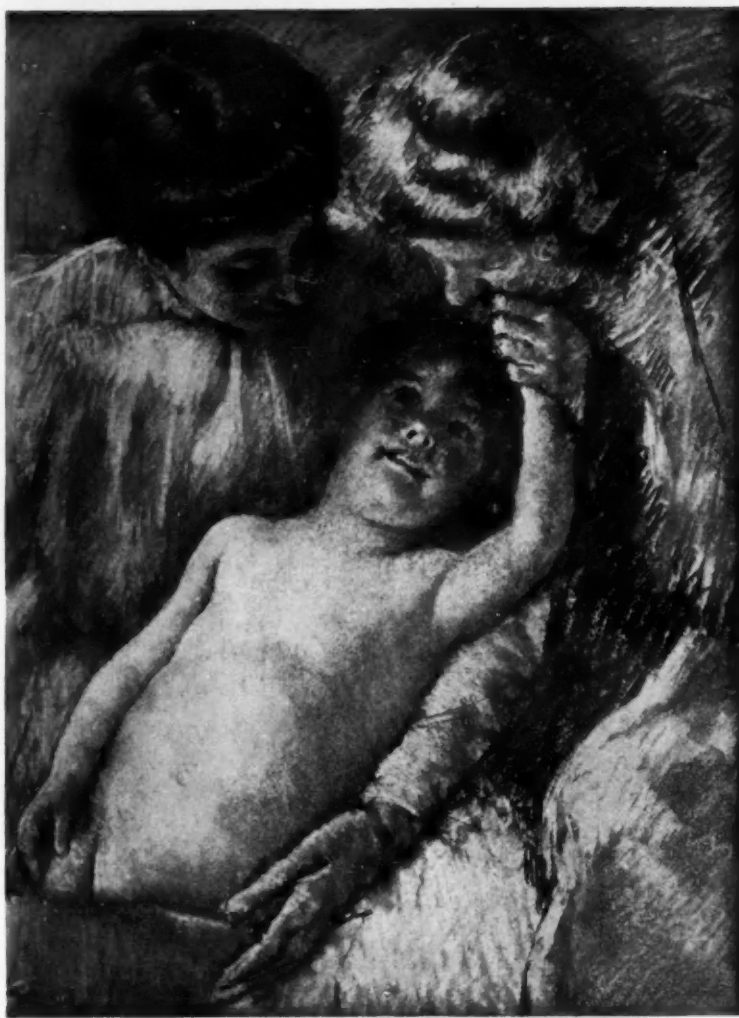
THE WORM TURNS

Word has recently come from London that the British artist, neglected in his own country, is becoming desperate and through the Imperial Three Arts Club has started a campaign to coerce restaurants, hotels and saloons on threat of boycott to purchase examples of contemporary academic art. It seems that recent Academy exhibitions have shown conclusively that the prestige of that august institution has suffered and that it is no longer a requisite of "good tone" to own an Academy picture. If it is really true that the long suffering and loyal British public is at last turning against the Academy painting, we fear compulsion will not turn the tide. Once the worm turns, desperate measures can have little effect. We can scarcely blame the newly rich for preferring their extra motor car to the Academy picture, and as for the favoritism of the "intelligentsia" for modern work of foreign artists, that too, we fear is beyond the control of the Imperial Three Arts Club. The new business methods of the British artist, original and energetic though they are, would seem doomed to failure.

BOOKS AND MANUSCRIPTS

**MASTERPIECES OF GREEK
 DRAWING AND PAINTING**
 Ernst Pfuhl. Translated from the
 German by J. D. Beazley
 The Macmillan Company.
 Price, \$10.50

The best of books is not perfect except perhaps to a certain individual, and *Masterpieces of Greek Drawing and Painting* is no exception. It is of course, easier to assemble facts with good illustrations than to attempt to trace history which has little documentary evidence of its own. Mr. Ernst Pfuhl excels in his presentation of the subject of Greek vases. He has taken up the historic styles of vase painting with an appreciation and clearness that is gratifying. The illustrations of the most interesting period of Greek vase painting, the one preceding the Periclean, the white lekythoi, are worthy of a small book themselves. For simplicity and beauty of design they cannot be excelled. This is best illustrated by two cups by Sotades, "Apple Picking," and more particularly in the



"SORTIE DU BAIN"

By MARY CASSATT

Shown in the current exhibition of oils and pastels by
 Mary Cassatt at the Durand-Ruel Galleries

naive painting, "Glaukos and Polyidos in the Tomb." The Periclean age is of course the zenith of vase painting—the artist is neither naive or florid, for unconscious naiveté is certainly a promise of the intermediate fulfilment of which floridness is certainly the end in any cycle of art.

Mr. Pfuhl having completed vase painting, takes up panel painting with scarcely any mention of its origins or connections with vase painting. His enthusiasm leads us to believe that panel painting emerged full blown. This fault is perhaps due to the fact that there are few extant works of the painting of the IIIth and IVth centuries B. C. but only later Pompeian copies. The subsequent hypothesis that Greek painting is the germ of European painting requires more explanation. Greek portrait painting requires further elucidation than illustrations and descriptions of Egyptian mummy painting of the Imperial age. The questions raised are interesting, but Mr. Pfuhl has hardly given the answer.

A CORRECTION

October 13, 1926.

THE AMERICAN ART NEWS,
 49 West 45th St., New York City.

The Rhode Island School of Design has received its copy of THE ART NEWS for Saturday, October 9th, and we note with interest the editorial on the Colonial museums. Realizing that THE ART NEWS wishes to be as nearly correct as possible, I take the liberty of calling your attention to several errors in the editorial.

First, regarding the statement about the Boston Museum already opening a new wing of American decorative art. It is true that the contractors have finished with the building and that the material is now being installed, but that wing is not open as yet, nor will it be until the spring of 1927.

The statement about the Rhode Island School of Design is quite incorrect. It apparently refers to the Colonial House, which contains the Pendleton Collection of furniture. This is a new building, erected in 1896, built by Stone, Carpenter and Wilson in the best-approved Colonial style, with mouldings and details made by hand in the old manner. It contains several old mantels from other houses which have been included with the collection of furniture; but it is not true that the School of Design has purchased a Georgian Colonial house, as stated. It is a tribute to Mr. Wilson's success as architect that the house mentioned above gives the impression of being an authentic example of the early American period. Philadelphia was not necessarily the first one to start a museum of this kind. So far as I can

TWENTY YEARS AGO

From THE AMERICAN ART NEWS of October 27, 1906.

Preparations are being made for holding a large public meeting as a tribute to the high professional achievements of the late Stanford White. Artists, sculptors, his fellow architects and patrons of the fine arts are interested in the plan, while many of the members of various societies have given their approval. It is probable that William M. Chase will be the chairman, as he has done much toward perfecting the arrangements.

The following account of Anthony Comstock's action against the Art Students' League is taken from THE ART NEWS of various dates, beginning with November 3, 1906. The prosecution was based on the catalogues of the League which, as first published, contained reproductions of life drawings by students. Mr. Comstock brought complaint against the League for the "distribution of an immoral and obscene book."

—Editor.

Nov. 3, 1906

Prosecution of the Art Students' League by Anthony Comstock was continued before Magistrate Mayo in the West Side Court on Monday, and opened with a discussion between Mr. Comstock and E. C. Drowley, counsel for the defense. Mr. Comstock is quoted as saying: "Where there is a man responsible I do not want to prosecute a girl, and there are men responsible in this case." The case was continued on Tuesday when Miss Robinson, of the League, appeared as witness, but was subjected to such searching examination that she swooned and was carried outside in a fainting condition. A bandying of angry

find out, the Rhode Island School of Design was the first, with its Colonial building opened, as I stated above, in 1896. From then to the present this institution has been gradually acquiring panelling from Rhode Island and Connecticut houses and a rich collection of early American furniture. It was the existence of the Colonial House at the School of Design, which gave the inspiration to the Metropolitan Museum of Art. The point I wish to make especially is that the early American wing at the Metropolitan was inspired by our museum, and therefore the initial effort did not come from there.

Very sincerely yours,
 L. EARLE ROME, Director.

epithets ensued between Lawyer Crowley and Mr. Comstock.

Magistrate Mayo announced in the West Side police court Saturday last that he had decided to hold Miss Anna Robinson of the Art Students' League for trial on the charges preferred by Anthony Comstock. The defendant, who is now paroled in custody of her counsel, was required to give bail.

We are informed by the Art Students' League that, contrary to published reports in the dailies, the League bookkeeper did not faint when arraigned on the demand of Mr. Anthony Comstock and that the male officers of the League who were taunted by Mr. Comstock with trying to hide behind a woman's skirts, made effort to be substituted for the woman bookkeeper, but for some legal reason could not be so substituted, probably because the warrant of the arrest was made out for her. It is only natural that the men of the League should resent the aspersions cast upon them, and we gladly give place to their statement.

The complaint against Miss Anna Robinson, bookkeeper for the Art Students' League, who was arrested last August, after Anthony Comstock had raided the offices of the League and seized thousands of the catalogues, was dismissed on Monday in Special Sessions.

In disposing of the case Justice McKean made no comment other than to ask Assistant District Attorney Turnbull, who moved the dismissal of the case, to read the indorsement on the papers made some time ago by Acting District Attorney N. A. Smyth. The indorsement is as follows:

"The defendant is a girl of excellent character and reputation, who was employed by the Art Students' League to distribute the magazines in question. She was in no way accountable for the make-up of the magazine, and whatever may have been her responsibility therefore from a technical point of view she cannot be held morally responsible for the distribution of the pictures in question."

"The officers of the Art Students' League who actually caused the publication of the pictures have offered to substitute themselves and shoulder the responsibility. They, however, contend that the pictures, in view of their artistic purpose and the intention to distribute them in art circles only, are in nowise in violation of the law of the land. Whatever may be the legal merit of the contention, there can be no question that the promoters of this magazine acted in perfect good faith, with no illegitimate purpose, and that their sole motive was to illustrate the quality of art work. Even if it could be assumed that the pictures in question are contrary to the legal standard, it is clear that their publication was done with honorable intent and involves no such moral obliquity as is deserving of punishment by law."

"The magazines have been withdrawn from circulation and superseded by new catalogues; therefore the question of their conformity with legal standards, while interesting, becomes purely academic, and the interests of public justice require no further prosecution of this case against any defendant."

OBITUARY

CHARLES M. RUSSELL

GREAT FALLS, Mont.—Charles M. Russell, sixty-one, famous painter of Western scenes and internationally known as the "cowboy artist," died suddenly in his home here on October 25th of heart disease.

Born in St. Louis, March 18, 1863, Russell as a lad of fifteen came to Montana. For two years he hunted and trapped, mingling with frontiersmen and Indians and acquired a knowledge of their customs and dress that later was to make his paintings famous for their detail.

In 1892 he moved to Great Falls, where he went seriously about the work of painting, and depicted many scenes of the ranch, mining camps, hunting and Indian villages.

Russell's paintings have been in demand all over the world. The finest collection is owned by Malcolm MacKay of New York City. The Prince of Wales and Duke of Connaught also possess originals.

Russell received last year an honorary degree of doctor of laws from the University of Montana.

EXHIBITIONS IN NEW YORK

MARY CASSATT Durand-Ruel Galleries

Although the present exhibition of paintings and pastels by Mary Cassatt is not officially a memorial, it is, in effect, a tribute to the artist whose death a few months ago left only Monet as a representative of the school in France which made the late nineteenth century a great period in art.

During the past few years—there was a long period when almost none of her works was shown—we have become familiar with her art chiefly through single pictures in group exhibitions. Although this is not her first "one-man" show it is the first time that we have seen so many of her finest pastels in one exhibition.

Those now shown are of splendid quality. Indeed, although the canvases are well chosen and representative, it is the pastels which give this exhibition first rank.

Mention of Degas is unavoidable in any discussion of Mary Cassatt. Her debt to him is obvious and great, and in these pastels it is evident that she learned much from the man who was one of the greatest if not the greatest masters of that medium. But she was much more than a follower.

With so many, pastel is often only the medium of facility or prettiness. The very name is associated with pale, chalky productions. Those of Cassatt are, however, even more solid, more free from sentimentality than her oils. Few drawings which we have seen, Degas' among them, surpass the rendering of the child's body in "La Sortie du Bain," illustrated on this page. Masterly drawing is characteristic of the other pastels in this group and in each example there is a distinguishing feature. The white dress of the child in "Dans le Jardin," and the girl's head in "La Tasse de Thé" are both *tours de force*.

Both because of the importance of her work as a whole and the special brilliance of this exhibition, we feel that no one can afford to miss it.

JOHN F. CARLSON, ALICE JUDSON, GUSTAVE BAUMANN Milch Galleries

The austere beauty of vertical tree trunks and the arabesques of winter branches form a recurring theme in the paintings of John F. Carlson on view at the Milch Galleries. "Haunted Glen" is one of the most effective of these canvases in which subtle interplay of line and tone search out fresh moods in winter landscape. Occasionally Mr. Carlson deserts his winter muse and paints spring willows cascading over a stream or the reticent birches of early June. And in "Forlorn Landmarks," Mr. Carlson portrays the soul of a deserted farm symbolized by a solitary horse and an old barn.

In another room at the Milch Galleries, hang watercolors by Alice Judson that record bright summer moods of New England towns or the picturesque ships of Gloucester. Unpretentious and easy in technique, such paintings as her "Gloucester Harbor," with its skillfully recorded reflections on her "Dredging in the Fog," a symphony in purple have a distinct charm.

Also on view are the colored woodcuts of Gustave Baumann in a considerable series, including numerous of the Taos pieces and some landscapes in which one marvels at Mr. Baumann's skillful and subtle handling of a highly difficult technique. Especially notable is a rain print and a landscape with sycamore trees. Several of the mountain scenes as well are remarkable evidences of Mr. Baumann's mastery of this medium.

ANDERS ZORN René Menard Knoedler Galleries

A group of etchings by Anders Zorn is now on view at the Knoedler Galleries. These have been chosen from among the examples of varying states of these plates as well as from among the titles in the possession of the Galleries. Zorn's etched work is no longer a subject for criticism. For a time he was the dominant figure among print makers. With the rise of the English etchers his fame has somewhat diminished, but he remains the master of a unique style and one of the foremost portrait etchers in art.

The present exhibition includes many unusually fine proofs and some that are quite rare.

The exhibition of painting by René Menard also at the Knoedler Galleries, closes to-day. M. Menard was one of the men chosen to serve on the jury of the Carnegie International Exhibition, but owing to ill health, he was unable to come to America. His work, all in a calm and, even in the seascapes, almost pastoral vein, speaks for him.

ERNEST COGNACQ COLLECTION Edward Jonas Galleries

A selection from the collections formed by Ernest Cognacq of Paris is now on view at the Edouard Jonas Galleries. M. Cognacq, who is the proprietor of the Samaritaine in Paris, and reputed to be one of France's wealthiest citizens, has for many years assiduously collected art, chiefly of the French XVIIIth century. He has recently given his collections to the French government and it is rumored that a special museum to house them is to be erected near the Place de l'Opéra.

The exhibition at the Jonas Galleries is divided between pictures and objets d'art. Among the pictures a large pastel by Maurice Quentin de la Tour, a portrait of Suzanne de Boullainvilliers, is notable, as are also a small Cuyp landscape, a small Watteau and several small Guardi's. There are a number of interesting drawings by Fragonard and several of Lavreience's drawings in gouache.

Among the objets d'art are several fine pieces of Louis XVth and XVIth marquetry.

SIGISMUND DE NAGY Fearon Galleries

Her Majesty Queen Marie of Roumania, now as the world knows on tour through the United States, has left a sign of her passing at the Fearon Galleries. In the exhibition of thirty-four recent works by the Hungarian painter Sigismund de Nagy, which was graced by Her Majesty's presence, are two sketches and a portrait in oil of the Queen.

Portraits and *genre* scenes done in a broad, coloristic and slippery technique constitute the rest of the show.

In her introduction to the catalogue, Alice Martineau says:

"The dominant note of M. de Nagy's work is impressionism, though not as known in France. Conversant with all French art, he has not repeated any of it. His form of impressionism has much in it that is subjective. It is not merely crude, fiery reproduction of some fact, or aspect, or nature or man, but rather a burning representation of the sentiment or feeling which these scenes evoked in him, and all unconsciously, for he does not realize the depth of his powers of expression."

JAMES FLOYD CLYMER Rehn Galleries

Wisely, Mr. Clymer exhibits fourteen watercolors and but three oil paintings. In his watercolors Mr. Clymer is deft, pertinent and restrained; the oils lack freedom and their color is a trifle muddy. Snow, water and sky are the patterned background against which ospreys spread their wings and fishing boats flaunt their sails. Fishermen, woodsmen and hunters are but spots of bright color animating the white intensity of the north. Always, Mr. Clymer shows himself a master of suggestion and lets the whiteness of his snows and rivers count for the most in the simple breadth of his pattern.

MAX VOLLMBERG Babcock Galleries

To those who delight in picturesque narratives of life south of the Rio Grande, the paintings of Max Vollmberg will doubtless afford considerable satisfaction. Quaint streets of Tehuantepec and Cuervaca, the gay flowers and costumes of the market place and the sombre earnestness of a religious procession in San Salvador all present various facets of this colorful spectacle. In his painting of animals in action Mr. Vollmberg manages to rise above the picturesque. There is power in the heavy forward thrust of his oxen ploughing or in the arrested action of horse and vaquero.

STANLEY W. WOODWARD Macbeth Gallery

The work of Mr. Woodward in its close observation and preoccupation with the moods of the sea calls to mind the paintings of his contemporary, William Ritschel. Although the latter has confined his observations to the more majestic moods of the Pacific coast and Mr. Woodward is faithful to Maine, there is much of the same spirit in the work of the two men, the same patient observation of the sea in various lights and atmospheric effects, the same realistic spirit. Lovers of the sea will here find it interpreted in almost every mood from the calmness of "After the Storm" to the dramatic intensity of the "Northeast." Always there is the contrast of the flinty solidity of rock and the restless breaking of waves. One of the most impressive canvases is "Moonlight, Mid-Ocean," where silver lies on the sapphire blue water like shadows on a dark mountain.

STUDIO NOTES

Mr. Louis Kronberg has just returned to his studio, 78 West 55th Street, from France, where he has been painting watercolors along the seashore of northern Normandy. He expects to hold an exhibition of his work at the Kraushaar Galleries, opening Nov. 8.

Recent arrivals from Europe include Joseph Brummer, Joe Davidson, A. Durand-Ruel, Dikran Kelekian, H. S. De Souhami and Raoul Tolentino.

Mr. Charles H. Platt, long associated with the Macbeth Galleries has now established himself with E. and A. Milch, Inc.

Francois Verheyden who spent eight years in Provincetown, Mass., has left there and taken up his residence in Westwood, N. J., where he will devote his time to painting.

James Robinson

The Largest Collection
of

**GENUINE
OLD ENGLISH
SILVER**

in America

Inspection Cordially Invited

721 Fifth Avenue
NEW YORK

Henry Henche recently completed a full-length portrait of Mrs. Edward Sibley of Philadelphia at his studio in Provincetown. He plans to return to New York the first of November.

Charles Kaeslaw recently returned to his Provincetown home after painting the portrait of Mrs. Thomas Greenley Blakeman at Gloucester, Virginia, and one of Mr. W. C. Hayes at Westerly, L. I.

Frank Townsend Hutchins has returned to his studio at Silvermine, Conn., after spending two years in Europe. During last winter he went to North Africa and painted a number of Tunisian subjects which he has exhibited at the Bridgeport Art League where several of the canvases found purchasers. Of the forty paintings he did at St. Tropitz in 1924, twenty-five were sold, some to dealers and others to private collectors. An exhibition of his most recent pictures will be held next month at the Mohr Galleries in Toledo.

A. Muller Ury who lived for many years in the Atelier Building, West 67th St., went to Pasadena, Cal., last winter to paint portraits. He has been so successful that he has decided to remain there indefinitely.

Ercole Cartotto recently completed portraits of Mrs. Nicholas Brady of New York and Mrs. George D. Pratt. One of his silverpoint compositions has recently been acquired by the Metropolitan Museum for their permanent collection.

Lillian Genth who spent several months painting in Spain and Africa has returned to her studio, 108 West 57th St. She will hold an exhibition of her

THE SUPPLEMENT

THE ART NEWS has received many inquiries from persons wishing to obtain copies of the *Trans-Atlantic Supplement*, published on June 12th last. Several of them had been informed by newsdealers that the edition was out of print.

A few copies are still on hand at the office of THE ART NEWS, 49 West 45th Street, New York.

Until the very limited supply is exhausted, new subscribers to THE ART NEWS will be given a copy of the *Supplement* of June 12th, as well as any issue during the current season, without extra charge. The price of the supplement alone is fifty cents.

European subjects at the Milch Galleries this season.

Frank Carson, who painted oils and water colors in and about Provincetown during the past five months, has left there and returned to his Boston studio.

May Fairchild has left the studio in the Sherwood where she has lived for several years, and will occupy a studio in Carnegie Hall after November 1st.

Lula Merrick, who spent a considerable part of the summer traveling in the Northwest with the Columbia River Historical Exposition, visiting various cities in Oregon, North Dakota, Washington, Minnesota and Montana, Glacier National Park and the Indian Reservation at Browning, Mont., has returned to New York.

Grand Central Art Galleries

15 Vanderbilt Avenue

Grand Central Terminal Taxicab Entrance New York City

Exhibition of

PAINTINGS OF THE ORIENT

by

HOVSEP PUSHMAN

October 26th to November 10th

Daily, 9 to 6—Except Sunday

Admission Free

NEWHOUSE GALLERIES

484 North Kingshighway Boulevard

SAINT LOUIS

Distinguished Paintings and
Works of Art AMERICAN AND FOREIGN

Continual Display and
Special Exhibitions

GALLERIES

262 Auditorium Hotel, CHICAGO

772 Statler Hotel, DETROIT

2614 West 7th St., LOS ANGELES

HOWARD YOUNG GALLERIES

IMPORTANT
PAINTINGS

By

AMERICAN
and FOREIGN
MASTERS

634 Fifth Avenue

Opposite St. Patrick's Cathedral
NEW YORK

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

Members of The ANTIQUE and DECORATIVE ARTS LEAGUE

Seidlitz & Van Baarn
[Inc.]

Experts and Collectors

**RARE TAPESTRIES
WORKS OF ART**

749 Fifth Avenue
Corner 58th Street

NEW YORK

Established 1909

Spanish Antique Shop

Montllor Bros.

Rare Collections of Spanish Antiques
and Objects of Art

Palm Beach, Fla. NEW YORK Barcelona, Spain
Plaza Building 768 Madison Ave. Frereria 5

PHILIP SUVAL
INCORPORATED

OLD ENGLISH FURNITURE
and WORKS OF ART

746 MADISON AVENUE, NEW YORK
NEAR 65th STREET
Also 145 East 57th Street, Seventh Floor

DI SALVO BROTHERS

ANTIQUE

Italian, French English and Spanish

FURNITURE

REPRODUCTIONS

50th Street and Madison Avenue, New YORK

EHRICH GALLERIES

OLD MASTERS

36 East 57th Street

New York

A. OLIVOTTI & CO.

WORKS of ART

867 Madison Avenue
NEW YORK

FLORENCE

VENICE

Studio Founded 1840

In New York since 1907

Restoration of Paintings

M. J. ROUGERON

101 Park Avenue

NEW YORK CITY

CHARLES of LONDON

INTERIORS

OLD ENGLISH FURNITURE

TAPESTRIES

2 WEST FIFTY-SIXTH STREET, NEW YORK
LONDON: 56 NEW BOND STREET, W. 1

CARVALHO

"The House of Old Fabrics"

BROTHERS

762 Madison Avenue, New York

Purveyors to the Trade

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue : New York

JAC FRIEDENBERG
President

CHARLES FRIEDENBERG
Vice President

**Hudson Forwarding
& Shipping Co. INC.**

Expert Packers and Shippers of
WORKS OF ART

Let us relieve you of all worry and trouble in connection with
Packing and Shipping to and from all parts of the World.
We specialize in packing Antique Furniture, Works of Art,
and carefully interpack in our

SPECIAL LARGE VAN CASES

and ship direct to England, France, Italy, Spain, and all
Continental Europe, saving you considerable freight charges.

CUSTOM HOUSE BROKERS

Customs Clearance and Delivery Promptly Effectuated

We have excellent facilities for having your foreign shipments examined at
our warehouse under Customs' regulations, where shipments are carefully un-
packed by men who have long experience in handling Works of Art, Fine
Furniture, etc., and delivered to you free of all cratings and packing material.

OFFICE: 17 State Street, NEW YORK CITY

Telephone Bowling Green 10330

Warehouse: 507 West 35th Street

Telephone Chickering 2218

London: **Hudson Forwarding & Shipping Co., Inc.**
(Cameron-Smith & Marriott, Ltd.)

Offices: 6-10 Cecil Court, St. Martin's Lane, W.C.2

Telephone: Gerrard 3043. Cables: "Kamsmarat Westrand," London.

Also represented in Boston, Baltimore, Chicago, Philadelphia,
and all principal cities of the World.

In the Centre of Art

The most convenient and most distinctive
restaurant... for luncheon, tea or dinner
... for the art patron visiting the Galleries
or Auction Rooms is

**The MADISON
RESTAURANT**

in connection with

Theodore Titze
Manager

THE MADISON

...NEW YORK'S
FINEST HOTEL

15 East 58th Street... NEW YORK

LOUIS JOSEPH

ANTIQUES

and WORKS OF ART

379, 381 and 383 Boylston Street
BOSTON, MASS.

MAX WILLIAMS

805 MADISON AVENUE
NEW YORK

MARINE MUSEUM

SHIP MODELS
PAINTINGS

NAVAL RELICS
ENGRAVINGS

RALPH M. CHAIT

19 East 56th Street, NEW YORK

**ANCIENT CHINESE
WORKS of ART**

Dealing in Chinese Art since 1910

EXPERTS: Accredited by Great Museums and Connoisseurs
CATALOGUERS of Many Famous Collections

In the Heart
of the
Art World

PLAZA
Art Auction Rooms Inc.

Just off
Fifth
Avenue

EDWARD P. O'REILLY... Auctioneer

We make a specialty of disposing by auction, articles of every de-
scription pertaining to the home—either from large or small estates
Department exclusively for

APPRAISALS AND INVENTORIES

References from the largest and best known legal firms in New York
5-7-9 East 59th Street NEW YORK

**EARLY AMERICAN
and ENGLISH ANTIQUES**

GINSBURG & LEVY

397 Madison Avenue

NEW YORK

HENRY V. WEIL

Genuine American Antiques

126 East 57th Street

NEW YORK

ON VIEW: Autographs of Celebrities and
Portraits and Views of Historic Interest

Bonaventure Galleries

536 Madison Avenue

NEW YORK

M. GRIEVE COMPANY

Genuine Antique Hand Carved Gilt Wood Portrait
FRAMES and MIRRORS

234 East 59th Street Telephone
Regent 3492-1984 NEW YORK

THE LAMBERT SALE AT OUDENAERDE

The first part of the sale of the Major Lambert collection at Oudenaerde, realized not less than four million six hundred thousand francs. Some of the old furniture especially brought very high prices. This sale lasted four days, from September 21-24. On October 12-13-14 the second part, mainly consisting of rare books, was sold. Some of the highest prices of the first sale follow, the result of lively bidding among dealers and collectors from all over Europe and from New York.

No. 29, School of Bernard van Orley, Adoration of the Magi (triptych), fr. 14,000; no. 30, Jacob Cornelisz van Oostsanen, Adoration of the Magi, from the Cloister of Herkenrode, fr. 13,000; no. 31, Herri met de Bles, St. Hieronymus, fr. 15,000; no. 35, School of Provence, 15th century, St. Hieronymus explaining the Evangelists, fr. 45,000.
No. 71, Flemish or German School, 15th century, St. Christopher, wood and old polychromy, fr. 23,000; no. 72, Flemish School, 15th century, Angel of the Adoration, wood, fr. 39,000; no. 80, School of Brussels, 15th century, St. Michael, oak, attributed to Borremann, fr. 20,000; no. 106, School of Antwerp, end of the 15th century, St. Anna, the Holy Virgin and the Child, large group in oak, fr. 50,000; no. 135, Baptismal font, 12th century, in stone of Tournay, fr. 40,000; the same (no. 136), 40,000 francs; no. 251, Reliquary chest, oak and polychromy, from Bruges, middle of the 15th century, fr. 75,000.
No. 369, large candelabra with twelve lights, Flemish art of the 15th century, brass, fr. 55,000; no. 444, oak chest with iron lock, Flemish, 15th century, fr. 40,000; no. 452, oak table, Flemish, 15th century, fr. 42,000; no. 454, another oak table, Flemish, beginning of 16th century, fr. 86,000; no. 455, the same, beginning of 16th century, fr. 101,000.
No. 470, Flemish table, oak, end of the 15th century, described in the catalogue as a "table de changeur" and probably a unicorn in Belgium, realized 158,000 francs; no. 553, tapestry depicting "The Marriage" after Van Orley, signed P. van den Bosche, from Brussels, 16th century, was sold for fr. 80,000.—L. J. R.

RARE COLOR PRINTS IN BERLIN SALE

BERLIN.—What appears to be one of the finest collections of color and line engravings, mezzo-tints and etchings by English and French artists of the XVIIIth century, which for a considerable time has been on the market, will be sold by Messrs. Hollstein and Puppel, Berlin, November 18th-20th. This collection, which emanates from former princely possession, is not only conspicuous for the quantity of much sought after items, but also for the excellent state of preservation of all these prints. The colors are amazingly fresh and unfaded. They reflect the elegance and grace of that incomparable XVIIIth century quite remarkably and give an image of its social and mental life. The wealth of material makes anything like itemization impossible, but the perfect beauty and importance of the greater part of these impressions renders more difficult the task of selection. The amount of engravings by Louis Marin Bonnet is considerable. They are here assembled to the number of 35 and contain that exceedingly rare print, "L'amour prie Venus de lui rendre ses armes" in a specimen printed in red and black of flawless preservation. This artist is further represented by his "Reveil de Venus," "Venus couchée avec un oiseau," "Portrait d'une jeune fille avec les cheveux bouclés en face," "Portrait d'une jeune fille en profile," "Louis Stanislaus Xavier de France," "Le repos de Venus," "La basse cour," "La déclaration," "L'amant pressant," "L'Accord maternel," "Les soins maternels," "L'Eventail cassé," "L'amant écouté," "Le souper," "Le dîner," "Les Présents du Jour de l'an," "Les compliments du Jour de l'an." Remarkable also is the number of prints by Demarteau, by whom there is a series of 37 executed in red and black and red tones.

It is imperative to point to exceptionally fine specimens by Jean Baptiste Huet, among which there is "Retour du Marché," an item which through perfect preservation and rarity is of the first importance. Further "Vue d'une fontaine antique" (in blue, red and black), then "La bergère recompensée," "Départ de campagne," "Vue intérieur d'une ferme" and so on. A feature of singular interest is an item by L. Th. Debucourt "La promenade publique," which in this quality and preservation (large margin) has not been offered for years. Francois Janinet, one of the most characteristic among XVIIIth century artists, has seven marvelous items to his credit. Of foremost rank is "La Toilette de Venus" after Boucher. Represented is Madame de Pompadour with two cupids in a setting of elaborate draperies, hangings and cushions. This is one of the most beautiful examples of the art of engraving in France and the perfect beauty of this specimen is exceptional. The colors are strong, the margin 2½-3¼ inches. Two other prints, "La confluence enfantine" and "La crite enfantine," are companion pieces and likewise of outstanding quality. Four of his vistas, namely "Colonnade et jardins de Palais Medicis," "Villa Madame," "Sachetorum villae rudera imitatur" and "Restes d'un ancien temple aux environs de Puzzole," are first-class specimens. Line-engraving is represented by prints by Baudouin, Boucher, Chardin, Cochin, Delaunay, P. J. Drevet (55 sheets), Fragonard, Lancret, Watteau, Wouverman. Unique as to rarity and preservation are two complete volumes with text published in 1775 and 1776 respectively, entitled "Suites d'Estampes pour servir à l'Histoire des Moeurs et du Costumes des Francois dans le dix-huitième Siècle" by Freudenberger and Moreau le Jeune. They are in the original binding adorned with the initials L. L. and the crown in gold stamp. There are, further, four exquisite gouache paintings by Nicolas Lavreince, which are of the utmost rarity.

Among the works of English artists there are the much sought after series by Wheatley, "Cries of London," including plate 13 "Turnips and Carrots," which is so much hunted after. All of the series are color-plates. Much interest will be taken in a number of sporting prints and also excellent examples of engravings by or after Reynolds, J. R. Smith, Hogarth, Earlom ("a flower piece," "a fruit piece" are included), Morland, Rowlandson (color-plates), Smith are sure to find purchasers. The catalog, which is just out, contains a number of excellent plates and is scholarly and exact in its reference. It can be had in the Art News office.—F. T.

EARLY GERARD DAVID FOR SALE

BERLIN.—A painting of singular interest has just turned up in the Berlin art trade. The convent of St. Florian in upper Austria has decided to sell a very fine specimen of early Netherlandish painting, representing the "Crucifixion," which for centuries has been the property of that convent. Several years ago it was on loan to the Imperial picture gallery at Vienna where it was examined by all the experts. At that period Dr. von Baldass, assistant keeper of the gallery, attributed the painting to that very rare Dutch primitive Geertgen-Tot Sint Jans and accordingly published a paper in the *Wiener Jahrbuch*. In his book on that master this painting is also given to him. This attribution, however, has not met with general acceptance and as I am told, Dr. Friedlaender believes the painting to be by the hand of Gerard David, who must have painted it in his very first period. The picture shows the predominant influence of van Eyck and that peculiar Dutch feeling which is explained by Gerard David's being a pupil of Albert van Outwater. Apparently this is the earliest work of the Bruges master, a painting which must be dated before the "Cayard" crucifixion in the London National gallery to which it has the strongest relation.—F. T.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Ave. and 57th Street
November 3, 4—The important library of Alexander M. Hudnut.
November 4—The Hudnut collection of historical blue Staffordshire china.
November 5, 6—The Margolis collection of early American furniture.

ANDERSON GALLERIES
59th Street and Park Avenue
November 5—Early American hooked rugs collected by Mrs. Edward O. Scherikow.
November 6—Fine early American and old English furniture and contemporary embellishments from the collection of Mrs. Ross H. Maynard.

PLAZA ART ROOMS
5-9 East 59th Street
November 3, 4, 5, 6—Fine furnishings, objects of art, etc., from the estates of Mrs. H. Sellers McKee, and Mahlon H. Kemmerer, etc.

RAINS GALLERIES
3 East 53rd Street
November 4, 5, 6—The entire stock of a Fifth Avenue jeweler.
November 3, 4—Oil paintings by Flemish, Dutch, English, French and Italian masters consigned by the Old English Art Galleries.
November 5—Books from the estate of Alexander Mack and a fine library removed from Great Neck, L. I.

WALPOLE GALLERIES
12 West 48th Street
November 4, morning and afternoon—American glass, lustre, furniture, Part III of the sale of a well-known collector.

AUCTION REPORTS

McKEE, HEIMERDINGER ET AL.
COLLECTION
American Art Association—Furniture, rugs, silver and some jewelry from the collections of Mr. A. Hart McKee, Mr. George Heimerdinger and Mrs. William C. Emmet, with additions from the estate of the late Julius Chein, were sold on October 21, 22, and 23, bringing a grand total of \$123,109.00. Important items and their purchasers follow:
85—Pair breché violette marble and cuivre doré urns, Louis XVI style; Mr. P. Rollins..... \$140
222—Four embroidered champagne moiré silk curtains and two lambrèques, French, XVIII century style; Charles of London..... 375
257—Pair carved walnut armchairs, Georgian style; Mrs. C. Jones..... 300
258—Six walnut side chairs, provincial Italian; Mr. E. I. Low..... 220
262—Carved walnut centre table, Italian Renaissance style; Mr. C. Campbell..... 340
343—Chest of chased sterling silver flat ware; Mr. G. C. Fulton..... 265
397—Repousée sterling tea and coffee service; Mr. O. A. Samuels..... 320
406—Pair of French repousée silver candelabra; Mr. S. Schepps..... 340
460—Pair of Louis XIII. gros point carved walnut armchairs; Charles of London..... 250
465-469—Carved oak and polychrome side-chrome sideboard, draw-leaf dining table, polychrome side table, four side chairs, two leather armchairs and two side chairs; Mr. T. Fredricks..... 650
602—Adam gilded sterling silver table garniture, by Elkington and Co., Birmingham; Mr. Richard W. Lehn..... 9000
625—Platinum diamond-studded collar in festooned design; Mr. H. Taylor..... 4800
632—Platinum and diamond plaque; Mr. Francis J. MacDonald..... 7500
655—Gold presentation box, Empire period; Mr. D. G. Barnett..... 925
683—Crewel embroidery hanging, Swiss, dated 1507; Mr. Henry Symons..... 6900
685—Pair crimson velours and tapestry portières, Flemish, XVII. century; Mr. A. Arnold..... 1050
(Continued on page 12)

COMING AUCTIONS

(Continued from page 7)
series of eight interesting examples by Lucas van Leyden, No. 334, "St. Luke," is an especially beautiful print of great scarcity. Of the nine Menckens, No. 367, "The Annunciation," bears the rare jug imprint, while the fine "Adoration of the Kings" (No. 368) has the Gothic P. A work by the monogrammist I E, a pupil of Schongauer's, is of exceptional beauty, especially in the landscape details. There are several notable examples by Schongauer himself, chief among them a fine early impression of the "Angel Gabriel" and a first state on paper of the "Adoration of the Kings."
Of the late masters, Rembrandt stands out preeminently with a representation of twenty-seven prints, among them fine impressions of the "Triumph of Mardocheus," "Descent from the Cross by Torchlight," and the "St. Jerome." Work of Jacques Bellange, Claude Gellée, Piranesi, Tiepolo, a series of portraits by Nanteuil, Morin, Drevet, Edelinck, etc., and an interesting collection of "clair obscur" prints of the XVIIth-XVIIIth century round out the collection.

Cable Address: Beyerine, N. Y.
Phone: Plaza 5831

Barnet J. Beyer INC.

5 East Fifty-second Street
New York

FIRST EDITIONS (Early and Modern)

AMERICANA
MANUSCRIPTS AND
AUTOGRAPH LETTERS
RARE and FINE BOOKS

Commissions Executed at all
Auctions in this Country
and Abroad

New Catalogue on Request

FREDERICK KEPPEL & CO.

ON EXHIBITION
CONTEMPORARY
ETCHINGS

October 19th to November 20th

16 EAST 57th STREET

P. Jackson Higgs

Works of Art

11 East 54th St., New York

PAINTINGS, BRONZES, ROMAN
AND GREEK EXCAVATIONS, TAP-
ESTRIES, CHINESE PORCELAIN,
RARE RUGS, OBJETS D'ART.

SCHWARTZ GALLERIES

517 Madison
Avenue
NEW YORK

PAINTINGS
ETCHINGS
ENGRAVINGS

Paintings and Drawings

by
JOHN ROSS KEY

Whose work is known to
collectors only

November 1st to 15th, inclusive

AINSLIE GALLERIES
677 FIFTH AVENUE

Dr. Jacob Hirsch c/o ARS CLASSICA

OLD COINS
AND MEDALS

Highest Quality

CLASSICAL
ANTIQUITIES

also of the

MIDDLE AGE

AND RENAISSANCE

31, Quai du Mont Blanc
GENEVA, SWITZERLAND

TO LET FURNISHED FLORENCE, ITALY

Historical Villa with Extensive Old
Park, and small farm. Library and pic-
ture gallery. Fifteen minutes from cen-
ter amidst splendid scenery.

For particulars address

EYRE & EVERS

Estate Agents Florence, Italy

Old and Modern Masters

Paintings restored, revarnished, relined,
cleaned by expert. References from
museums, dealers and collectors

O. ROUST

Studio, 150 East 34th Street, New York
Telephone Ashland 6749

GAINSBOROUGH

GALLERIES, Inc.

Fine Paintings
Rare Antiques

222 Central Park South
New York

F. Valentine Dudensing

43 East 57th Street, New York

MODERN ART

The Clapp & Graham Company

514 Madison Ave., New York

OLD and MODERN PAINTINGS and
WORKS of ART
Estates Appraised Paintings Bought

AUCTION XXXV

November 18-20, 1926

Princely Collection

of

Color - Engravings

ETCHINGS, MEZZOTINTS

DRAWINGS

by French and English Artists
of the XVIIIth Century

Bonnet, Boucher, Demarteau, Debucourt,
Earlom, Fragonard, Huet, Janinet, Lancret,
Moreau Le Jeune, Nanteuil, Reynolds,
Watteau.

Catalogue with 83 plates,
2 color-plates, \$1

HOLLSTEIN & PUPPEL

BERLIN W. 15

Meinekestrasse 19

American Art Galleries

Madison Avenue at 57th Street

On Exhibition

Beginning November 6

ORIENTAL PORCELAINS

Decorated and mono-
chrome; Miniature blue
and white gallipots and snuff
bottles; glyptic productions
in jade, amber, crystal, jasper;
Kakemonos of the Sung and
Ming dynasties; Property of
H. B. Dominick and Mrs.
Julius Chein, with additions
from other sources

ILLUSTRATED CATALOGUE, \$1.

Sale - November 10
& 11 at 2:15

FRENCH GOTHIC & RENAISSANCE WORKS OF ART

COLLECTION OF
H. S. DE SOUHAMI
OF PARIS

INCLUDING property from
the Château de Courcelles,
Sarthe, France. Gothic carved
oak cabinets and stalls; French
Renaissance canapés and
tapestry covered chairs; Sets
and single examples of arm
and side chairs covered in
petit point, *gros point* and
point St. Cyr; A number of
needlepoint panels, including
a rare set in *petit point* from
the Collection of Philippe de
Bourbon and a set of six after
Vermet; Fine Beauvais Gobel-
ins and Aubusson tapestries

ILLUSTRATED CATALOGUE, \$2.

Sale - November 12
& 13 at 2:30 p.m.

Sales conducted by Messrs BARNET and PARKER
AMERICAN ART ASSOCIATION, INC.
Managers



(Copyright by John Ross Key)

"VIEW OF WASHINGTON FROM ARLINGTON"

By JOHN ROSS KEY

To be included in the artist's exhibition at the Ainslie Galleries, Nov. 1st-15th

- 680—Pair of velvet curtains, Italian, XVI century; Mr. A. Arnold..... 1050
 680—Purple brocade and needle-pointed cope, Spanish, XVI-XVII century; Mme. Pietro Cattadori..... 1300
 742—Georgian needlepoint walnut settee; Mr. M. Wheelock..... 1000
 744—Needlepoint carved mahogany settee, English, XVIII century; Mr. W. Wheelock..... 2900
 745—Needlepoint carved mahogany armchair, English, XVIII century; Mr. W. Wheelock..... 900
 748—Sculptured walnut Bambocci cabinet, Tuscan, XVI century; Mr. Randolph Jacobs..... 1200
 755—Abusson verdure tapestry, Louis XIV period; Mrs. P. F. Murphy... 800
 795—Isfahan rug, Eastern Persia, XVI-XVII century; Mr. A. Arnold..... 3500

MERRALL, HURD, DE CRISSEY COLLECTION

Anderson Galleries—A sale from the collections of Mr. Walter H. Merrall, New York, Mrs. George Hurd, New York, and Count Maurice de Crisey, composed of furniture, tapestries, silver and objects d'art were sold on October 23, bringing a grand total of \$27,161.50. Important items and their purchasers follow:

- 123—Fine needlepoint Regence sofa; Lans Curiosity Shop..... \$470
 126—Fine needlepoint Regence bergere; Mrs. E. Rogosin..... 330
 130—Abusson tapestry and gilt Louis XVI suite, canapé and six fauteuils; Lans Curiosity Shop..... 900
 140—Fine hand-painted Steinway grand piano; Mrs. Harry Cohen..... 2800
 141—Louis XVI style decorated secretaire abattant; Lans Curiosity Shop..... 350
 156—Three important Elizabethan needlework panels; Mr. Samuel C. Schepps..... 1075
 179—Tapestry, "The Infant Oedipus Given for Exposure," Flemish, 1600; Mr. Sahak Bayenderian..... 1450
 180—Tapestry, "Scipio Defeating Hannibal," Flemish, late XVIIth century; Mr. M. S. Revnes..... 375
 183—Karabagh rug; Mr. O. S. Berbery..... 310
 184—Large joshigan rug; Mr. O. S. Berbery..... 1350
 190—Large Saruk rug; K. S. Balozian & Bros..... 725

GREEN, DE CRISSEY COLLECTION

Anderson Galleries—A sale of clocks from the collection of Mr. F. H. Green, London, and Count Maurice de Crisey, Paris, was sold on October 23, bringing a grand total of \$8405.00. Important items and their purchasers follow:

- 1—Eight-day striking clock by Robert Crosby, London (1660-1680); Mr. N. A. Fraser..... \$200
 2—Eight-day striking clock by Daniel Quare, London (1648-1724); Symons Inc..... 525
 3—Eight-day striking clock, by Thomas Tompion, London (1638-1713); Miss H. Counihan..... 1225

- 4—Eight-day striking and repeating clock by Robert Graham, London (1696-1751); Mr. M. H. McLanahan..... 1525
 5—Eight-day striking clock by Daniel DeLander, London, 1699; Mr. E. F. Collins..... 1475
 6—Six-months clock by Robert Anderton, London, 1720; Mr. Maurice Rapaport..... 325
 7—Fifteen-day royal clock, regence period, 1720; Mr. B. B. Louis..... 375
 8—Eight-day Normandy clock, period of Louis XVI; French and Co..... 500
 9—"Martin" bracket clock, Regence style; Mr. A. P. Villa..... 225
 10—Bracket clock, Regence style; Mr. A. P. Villa..... 175
 11—Chamber clock, period of Louis XIII; Mr. W. L. Foster..... 60
 12—Boule bracket clock, Louis XIV style; Mrs. K. L. Wormley..... 325
 13—Pyramid clock, Louis XIV period; Mr. D. V. Brown..... 185
 14—Boule bracket clock, style of Louis XIV; Mrs. K. L. Wormley..... 150
 15—Wall clock, period of Louis XIII; Mr. A. G. Bernheimer..... 90
 16—"Squelette" clock, Directoire period; Mr. A. G. Bernheimer..... 130
 18—Boule clock, style of Louis XV; Mrs. K. L. Wormley..... 185
 19—Boule wall clock, style of Louis XIV, eight-day chiming clock; Mrs. K. L. Wormley..... 200
 20—Gilt bronze clock, Directoire period; Mr. E. F. Collins..... 120
 21—Boule clock, style of Louis XV; Mr. E. Rogosin..... 100

EMANUEL HERTZ COLLECTION

Anderson Galleries—The autograph collection of Mr. Emanuel Hertz was sold on October 19 and 20, bringing a grand total of \$17,490.50. The important items and their purchasers follow:

- 54—Continental Congress. A collection of 84 A. L. s., D. s., etc., by 80 members of the Continental Congress; Mr. Thos. F. Madigan..... \$150
 59—Adams, John A. L. s., 3 pp., New York, July 18, 1790. To Elizalet Fitch; George D. Smith Book Co., Inc..... 175
 60—Adams, Samuel. A. L. s., 2 pp., Boston, April 18, 1789. To Samuel Holton; Mr. T. W. Best..... 245
 78—Jefferson, Thomas. L. s., 1 n., Philadelphia, February 17, 1791. To the President of the State of New Hampshire; Mr. Thomas F. Madigan..... 150
 82—Yench, Thomas Jr. Autograph signature with attestation of Louis A. DeRiba. An exceedingly fine specimen, clearly written. "Thomas Yench Jun.," George D. Smith Book Co., Inc..... 1100
 105—Witherspoon, John. A. L. s., 2 pp., Princeton, February 23, 1787. To James Tredell; Mr. T. W. Best..... 210
 107—Wethe, George. D. s., 4 pp., folio, Richmond, Nov. 6, 1786. Bill of Intimation; Mr. T. W. Best..... 150
 229—Presidents of the United States. Autographs of the Presidents from George Washington to Woodrow Wilson inclusive. 27 pieces; George D. Smith Book Co., Inc..... 675
 281—Washington, George. A. L. s., 2 pp., folio, Headquarters, A. Middlebrook, March 4, 1779. To his Excellency Don Diego Jos. Navarro. Mrs. S. L. Fuller..... 250
 282—Washington, George. A. L. s., 2 pp., Mount Vernon, June 2, 1784. To Sir Edward Newenham. With address portion on a separate sheet. A fine letter introducing Col. Humphreys; Mr. W. R. Benjamin..... 170
 283—Washington, George. D. s., 2 pp., folio, New Haven, January 11, 1794. Ship passport. Signed twice by both George Washington and Thomas Jefferson. With seals; Mr. E. F. Bonaventure..... 150
 288—Adams, John. A. L. s., initials and postscript, 1 n., to Mrs. Adams concerning the difficulties that beset the 60 or 70 men who have to form a constitution "for a great empire"; and 6 other pieces. Together with 7 pieces; Mr. E. A. Armstrong..... 115
 303—Lincoln, Abraham. A. D. s., "Lincoln," 1 n., 4to, 8 lines and 17 other pieces. Together 18 pieces; Mr. Thos. F. Madigan..... 130
 313—Washington, George. A. L. s., 1 n., folio, Headquarters Morrisown, Feb. 2, 1780. Regarding attempting some enterprise. 16 other pieces, as together 17 pieces; Geo. D. Smith Book Co., Inc..... 225
 315—Nelson, Horatio, Lord. And a collection of about 42 A. L. s., L. s., etc., of commanders of the ships

who engaged with or against Nelson, and other famous British naval officers. With a number of portraits and scenes; Mr. L. W. Smith..... 125

335—Seven Years' War. A collection of over 100 A. L. s., L. s., etc., with about 30 portraits and scenes; Mr. L. W. Smith..... 270

353—Supreme Court, The. The Supreme Court of the United States. A series of biographies. By Samuel F. Miller. With steel portraits. 4to, cloth. Washington, 1877. Autograph specimen for each member; Harvard Law Library..... 185

379—Autograph album containing about 118 A. L. s., A. N. s., signatures, etc., morocco, with Edward T. Welles, stamped on the cover; Mr. E. F. Bonaventure..... 185

388—Boone, Daniel. A. N. s., 1 p., undated. To Andrew Stell. Orders to furnish a prisoner on parole with provisions; Mr. E. D. North..... 110

418—Dickens, Charles. A. L. s., 2 1/2 pp., Dover, May 2, 1856. To J. T. Gordon, Esq., mentioning his movements and the Philosophical Society; J. F. Drake, Inc..... 115

451—Keats, John. Severn, Joseph, friend of Keats. A. L. s., 4 very full pp., Florence, June 26, 1823. To Leigh Hunt at Genoa; A. L. s., 4 full pp., 4to, Rome, May 20, 1824. To the same, 2 pieces; Barnett J. Beyer, Inc..... 125

457—Liszt, Franz. Magnificent autograph manuscript music signed, "Das Deutsche Vaterland, Neue Version." Dedicated to Berlin, Viennese, Königsberg, Breslau and Halle Students, by Dr. Franz Liszt. 6 pp., oblong folio; Mr. H. Mischke..... 185

466—Louis XVI and Marie Antoinette. Contrat de Mariage between M. de Valory and Mlle. du Boulhard. 10 pp., folio. Nov. 15, 1774; Mr. Thos. F. Madigan..... 225

473—Mendelssohn-Bartholdy, Felix. Fine autograph manuscript music signed in full. 4 pp., large folio. Leipzig, 5 Dec., 1844; Mr. Albert E. Lowmes..... 100

483—Napoleon I. Treaty signed "Napoleon," very fine signature. 3 1/2 pp., large folio. Paris, 26 Janvier 1809; countersigned by Champagny and Hughes de Maret; Mr. A. J. Scheuer..... 270

497—Adams, John. A. L. s., 2 pp., 4to, Quincy, May 21, 1813. To Matthew Carey, thanking him for the gift of his volume, "The Sketches of the Naval History of the United States." With portrait. 2 pieces; Mr. S. L. Fuller..... 125

511—Jefferson, Thomas. A. L. s., 2 pp., 4to, Germantown, Nov. 9, 1793. Fine letter about the threshing machine; Mr. A. J. Scheuer..... 145

513—Lincoln, Abraham. A. L. s., 1 p., 8vo, Washington, Jan. 27, 1864. To the Secretary of the Treasury. Suggesting that the proof sheets of the new rules be looked over carefully; Mr. Thomas F. Madigan..... 135

523—Washington, George. A. L. s., 2 pp., 4to, Princeton, Oct. 15, 1783. To Count de Noailles thanking France for her generous aid during the American Revolution; Mr. Thomas F. Madigan..... 700

525—Washington, George. A. L. s., 1 p., 4to, Mount Vernon, Sept. 21, 1792. To George Gale, thanking him for certain information; Mr. E. A. Armstrong..... 130

546—Shipbuilding. 17 folding original colored drawings, containing 33 figures, showing the construction of a ship from keel to finish. 4to, old calf (Ca. 1750); Mr. E. F. Bonaventure..... 105

550—Sproston, John Glendy. Original manuscript journal kept during Perry's Expedition to Japan, February 1854, at Yeddo Bay, and ending August 1854, at Manila Bay. 105 pp.; G. E. Stechert & Co..... 135

ART SCHOOLS

The Pennsylvania Academy of the Fine Arts

Broad & Cherry Sts., Philadelphia
 Oldest Art School in America

Instruction in Painting, Sculpture and Illustration. Send for Circular.
 ELEANOR A. FRASER, Curator

JOHN LEVY GALLERIES

Paintings

NEW YORK
 557 Fifth Avenue

PARIS
 28 Place Vendome

REINHARDT GALLERIES

730 Fifth Avenue, New York

Paris Office:
 11 Bis Rue Boissy d'Angas

PAINTINGS

By OLD and
 MODERN
 MASTERS

OBJETS D'ART

GOLDSCHMIDT GALLERIES

730 Fifth Avenue, New York

11 Bis Rue Boissy d'Angas, Paris
 Kaiserstrasse 15, Frankfurt
 Victoriastrasse 35, Berlin

Lewis & Simmons

Old Masters and Art Objects

730 Fifth Ave., New York

Heckscher Bldg., Fifth Ave. at 57th St.

LONDON—74 South Audley Street

PARIS—16 Rue de la Paix

F. Kleinberger Galleries Inc.

725 Fifth Avenue
 NEW YORK

9 Rue de l'Echelle
 PARIS

ANCIENT PAINTINGS SPECIALTY PRIMITIVES

of all Schools

and

OLD DUTCH MASTERS

A visit to our Showrooms
 will convince you that we
 have the largest stock of

Period Portrait Frames

and a selected stock of
 Genuine Antique

FRAMED MIRRORS

M. GRIEVE CO.

234 East 59th St. New York City

Importers of

Genuine Antique Hand Carved Gilt
 Wood Portrait Frames of all Periods

Telephones: Regent 3492—1984



INTERNATIONAL
 ART EXHIBITION
 DRESDEN—1926

CHICAGO

Through the gift of Mrs. John H. Hardin a group of prints by George Hart has been selected from his exhibition at the Art Institute and purchased for the print collection.

The All Illinois exhibition at the Carson, Pirie, Scott & Co., galleries announces the following purchase prizes: "After the Storm," by Adolph Heinze, purchased by Henry Dawes; "Monastery Road," by Wilbur G. Adams, purchased by Mary Reid; "La Vallée de Chevreuse," by Robert B. Hyman, purchased by Mr. and Mrs. Charles W. Bidwell; "The Bridges," by Alfred de Sauty, purchased by Dr. C. M. Steffens. The Mr. and Mrs. C. E. Singletary prize of \$250 has not yet been selected. A portrait commission is announced as secured for Paul Trebilcock.

A handbook of modern paintings in the Helen Birch-Bartlett Memorial collection at the Chicago Art Institute has just been published. Illustrations of the entire collection and notes on the artists are included in the handbook.

An exhibition of Chinese paintings, assembled by A. W. Bahr, will be one of the early shows of the season by the Arts Club of Chicago, whose plans are taking shape.

In connection with the show of Chinese paintings, Laurence Binyon of London, a world authority, will lecture before the club.

Another of the season's early shows will be an exhibition of old silver from the Lemon collection in Louisville—the most famous collection in America, and one of the finest in the world.

There is in contemplation for later in the season a display of historic tapestries on the scale of the show last season of Persian carpets—the most important of its kind ever held in America. The club is working on this show, but the details have not yet been completed.

There is promised, also, an exhibition of negro sculpture.

The numerous one-man shows which have been occupying the East Wing galleries at the Art Institute for the past two months, terminated on October 15, in order to make way for the American Oil and Sculpture Exhibition which opens on the 28th. The picture sales department reports a satisfactory season, no less than fifty-one paintings and thirty-five drawings have been sold. From the exhibition of the works of George and Martin Baer seventeen paintings and twenty-five drawings were sold; fourteen each were sold from the paintings of Irving K. Manoir and Glen Mitchell, and two each from the works of Birger Sandzen, Elmer A. Forsberg and William Schwartz.

The very interesting exhibition of water colors, drawings and prints by "Pop" Hart will remain in the Print Rooms of the Art Institute until about November 15. No one who loves paintings of the out-of-doors, and the care-free life of the inhabitants of the tropics should overlook these paintings and prints. They show with amazing skill the natives at work and at play—even the vicious cock-fight being represented in some of the scenes.

The most important exhibition of the year, the American Painting and Sculpture exhibition, will open this year at the Art Institute on Thursday, October 28 and continue until Sunday, December 12, inclusive. The eastern jury, for the selection of works by artists residing in the Eastern states, met in New York City on October 6 and made its selection of works, which were shipped to Chicago a few days later. The jury will assemble in Chicago Tuesday and Wednesday, October 19 and 20, and from the works submitted by Midwest and Western artists make the final selection for the exhibition. About three hundred works will be accepted, most of which will be for sale. The jury for the selection of paintings is as follows: John Carroll, Charles S. Chapman, Daniel Garber, John A. Holabird, Carl R. Kraft, Robert Spencer and Paul Trebilcock. Sculpture jury: James Earle Fraser, Charles Grafly, Ida McClelland Stout, and Adolph A. Weinman.

BALTIMORE

An unusually strong collection has been obtained for the exhibition of Tapestries and Italian Old Masters which will be held at the Baltimore Museum of Art in November. Miss Florence N. Levy, Director of the Museum, is now completing arrangements for this event which will be relatively as important as the famous Renaissance Exhibition held in New York several years ago. All of the galleries at the Museum will be used and the exhibits will include rare works of art from the XVth to the XVIIth centuries, inclusive. The main picture gallery will be devoted to Tapestries. The majority of the exhibits have been lent by the noted New York dealers including Duveen, Kleinberger Galleries, Knoedler, Wildenstein Gallery, Ehrich Galleries, P. W. French & Company and Scott and Fowles. Several pieces have also been lent by the Foulke estate in Washington and by Dr. Claribel Cono and J. G. Valiant Company, of this city.

This exhibition will open on November 16th with a lecture by Frank Jewett Mather, Jr., Professor of Fine Arts, Princeton University. This lecture will be for members of the Museum only, and the subject will be "Italian Painters of the Renaissance." While the exhibition is in progress, another lecture will be given with "Tapestries" as the subject, and George Leland Hunter, a well-known authority, as the speaker.

The present exhibition at the Museum, consisting of paintings by Maurice Fromkes, Jonas Lie, Persian Pottery, and Etchings by George T. Plowman, will continue through Sunday, November 7th. A number of the Plowman etchings have been sold to Baltimore collectors.

The Museum is continuing its series of exhibitions in different Baltimore educational centers, the latest additions to the list of schools where these traveling exhibits are sent, being the Forest Park High School and the Roland Park Public School.

Students of the decorative arts, especially as applied to Ceramics, have an opportunity to study many of the traditional motifs of Persian, in the exhibition of Persian Pottery now at the Baltimore Museum of Art. This collection which includes forty-one pieces chiefly of the 9th, 10th, 11th, 12th and 13th centuries, was lent the Museum by Kevorkian of New York. It will remain on view at the Museum the remainder of this month after which it will be sent to the Worcester Museum.

One of the oldest pieces is a vase of deep green with brown paintings, coated with gold and silver iridescence. It is a Rakka vase of the IXth or Xth century.

A bowl in lustre technique, decorated with a heraldic bird in the centre with three large personages around the body, was excavated at Ave near Sultanabad. It dates from the XIIIth century as does the Rhages jar, metallic lustre on cream ground; the veramin jug, metallic lustre on white glaze with Kufic motifs; the Rhages bottle of ivory cracked glaze, spout moulded as the head of an animal; the Sultanabad bowl, relief paste with blue and brown conventionalized landscape with iridescent patina. The Sultanabad incense burner of cracked turquoise glaze, Kufic motifs in relief paste decoration; and the Rhages bowl of turquoise glaze with painted brown floral designs date from the 13th century.

The first of the Museum's current series of monthly Tuesday evening lectures held on Oct. 12 attracted a very large crowd, considerably more having attended than could find admission to the main gallery where the lecture was given. Herbert Richard Cross of New York was the speaker.

The second of these lectures will be given by Frank Jewett Mather, Jr., Professor of Fine Arts at Princeton, whose subject will be "Old Masters." The evenings of the lecture the Museum is open to visitors from 7 to 10 P. M.

Mr. Mather's lecture will be given in connection with the November exhibition of Old Masters and Tapestries. This promises to be one of the most distinguished exhibitions of its kind recently held in Baltimore. Miss Florence N. Levy, director of the Museum spent all of last week in New York making final arrangements for it. The exhibits will be loaned by eminent New York connoisseurs.

DALLAS

The Munger Commission of Dallas, Texas, has recently bought a "Still Life," by Carlson for the Public Art Gallery of Dallas from the Ferargil Galleries. The Munger Commission was established last year by Mrs. S. I. Munger of Dallas, establishing a loan fund of \$50,000 for the benefit of the Dallas Art Association. The interest of this money is to be expended by a self-perpetuating board, for works of art to be placed in the Public Gallery. The commission is composed of Mr. Rodes S. Baker, Mr. E. G. Eisenlohr, Mrs. George N. Aldredge, Mrs. C. Weischel and Mrs. George K. Meyer.

WASHINGTON

Important historical discoveries at Wakefield, Va., the birthplace of George Washington, were announced on Oct. 14, by the Wakefield National Memorial Association.

Among other things excavators among the ruins of the old Washington House have found rare specimens of salt glaze China, made by Dwight of Fulham, England, and dating to 1720. Well-defined remnants of the old foundation walls of the house also have been uncovered, making it possible, for the first time, to trace the outline of the structure in which the father of his country was born and passed his childhood.

The foundation walls uncovered were of red brick and showed that the structure was of irregular outline, the greatest length being 51 feet and the greatest width 31 feet. The house, destroyed by fire in 1779, was the birthplace also of Washington's father and grandfather, who are entombed near by in a burial plot which will be cared for by the association. In addition, the association has obtained and will preserve a tract of seventy acres on the Potomac, adjoining the site of the homestead. An improved road now gives access to both the tomb and the memorial tract.

The excavations at Wakefield were carried out by the association with the aid of army engineers and under a special permit granted by the Federal Government. It is the plan of association officials to have the copy of the original house completed by 1932, the 200th anniversary of Washington's birth.

SAN DIEGO

To the permanent collection of the Fine Arts Gallery have been added three drawings by Homer Martin; "Newcomb Lake," "Mud Pond," and "Gorham." They show his careful attention to various surface qualities—of trees, rocks, etc., his regard for values, his grouping of masses, and his indication of distance. The Macbeth Galleries presented them.

The distinctive wood block prints by Monsieur R. A. Dobois, Conservateur Adjoint du Cabinet des Estampes, Bibliothèque Royale, Brussels, are receiving much attention. While keeping thoroughly to the pure tradition of wood-cutting and of printing with one tint or two or three flat colors, Monsieur Dobois achieves atmosphere and distance with very distinctive imaginative quality and poetry in these studies of old houses and bridges, of streams and trees, farm gates, corn fields, and windmills.

Exhibitions beginning about the middle of November will include paintings and lithographs by George Bellows, and the "Philosopher," and "Commander of the Order of Santiago," by Ribera.

CINCINNATI

The Closson Gallery is bringing before the public the water colors of the late George Milton Hammell. Fully ten years ago the Cincinnati Art Museum gave a memorial exhibition of this artist's work, the quality of which surprised artists and laymen alike, for Mr. Hammell had rarely exhibited, and, as far as known, his pictures have never come into contact with the market.

The Cincinnati Art Museum opens its season with an exhibition of paintings by Everett Warner. The collection is mainly a pleasing display of views of Manhattan Island.

With the acquisition of Edmund C. Tarbell's "Crimson and Gold" the Museum affords to its visitors a view of a complete cycle of Tarbell's work. These pictures are fine examples; a proof of this is given in the fact that they have been invited by other museums as representative examples of Tarbell's work. "Crimson and Gold" is now being shown at the Carnegie exhibition in Pittsburgh. Two others have been requested for the exhibition of American art at San Francisco.

TOLEDO

Paintings and water colors from the Cooling galleries, London, England, are being exhibited at the Mohr galleries until October 31. The Canadian Rockies rendered in oil and water colors by Leonard Richmond, R. I. R. B., and his pastels of Venice attracted many visitors. Judging from the attention and interest shown by Toledo art lovers in this the opening exhibit of the season there is no doubt about its success.

Paintings by Frank Townsend Hutchins will be shown in November following the Cooling exhibit.—FRANK SOTTEK.

TORONTO

Mr. Stewart Dick, official lecturer at the National Gallery, London, has been holding a most successful exhibition of his distinctive water colors in the Eaton Galleries. His work has been done in various countries and this Summer in the Canadian Rockies. His coloring is strong and modern in style and his drawing and perspective is vigorous and true. Together with his exhibition, his wife is showing some of her fine portrait sculpture both busts and low relief portraits in colors and in white with a dark background, giving the dainty effect of a stone cameo.

In connection with the formal opening of the Women's Art Association for the season, there will be an address given by Mr. John Wentworth Russell, Canadian artist, on "The Evolution of Modern Art." On the following Wednesday, there will be a lecture given by Mr. Robert F. Martin, of the Victoria and Albert Museum, London, on "Sheffield Plate."—A. S. WRENSHALL.

CLEVELAND

Henry Turner Bailey has found that the demands of his position as director of the Cleveland School of Art have grown too great to permit his further work on the staff of the museum, reports the latest bulletin of that institution. He has tendered his resignation to the board of trustees of the museum. In the meantime other arrangements have had to be made for the lecture courses which Dr. Bailey has usually given at the museum. Dr. Bailey came to the museum as adviser of the department of educational work when he became dean of the Cleveland School of Art in 1917.

JULIUS BÖHLER MUNICH

THE LUCERNE FINE ART CO.

Briennerstrasse 12, Munich, Germany. Cable address: Antiquaeten Munich

Alpenstrasse 4, Lucerne, Switzerland. Cable address: Rembrandt Lucerne

Schultheis Galleries
Established 1888
142 Fulton St., New York
Downtown Art Headquarters
CONVENIENT TO ALL SUBWAYS
PAINTINGS
Mezzotints Etchings
Frames

WANTED
RESPONSIBLE MEN
AND WOMEN
Capable of placing fine Oriental
rugs, carpets and antique tapestries.
Excellent stock to draw from; liberal
terms, correspondence invited.
H. MICHAELIAN, Inc.
2 West 47th Street, New York

Pascal M. Gatterdam
FINE PAINTINGS
6 EAST 39TH ST., NEW YORK

Early Chinese Art
IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience
IN THE GALLERIES OF
Parish-Watson & Co., Inc.
44 East 57th Street New York

H. GILHOFFER &
H. RANSCHBURG, Ltd.
33 Haldenstrasse, LUCERNE
ENGRAVINGS
by OLD MASTERS
XVIIIth Century PRINTS

GLENK - WORCH
Berlin, 31 Unter den Linden
ANTIQUES
Specialist in Chinese Art

W. Schnackenberg
PRIMITIVES
WORKS OF ART
OLD MASTERS
MUNICH
Georgenstrasse 7

EDOUARD JONAS

of Paris

TAPESTRIES

ANTIQUE FURNITURE

PICTURES

OBJETS D'ART

PARIS
3 Place VendômeNEW YORK
9 East 56th Street

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Early American Artists until November 1st. Exhibition of paintings by John Ralph Key and scenes of Paris by Professor Pick-Morino, November 1st until November 15th.

Anderson Galleries, Park Avenue and 59th St.—Exhibition for landscape paintings, by The Arden Studios, 599 Fifth Ave.—Exhibition of mural decoration, until November 15th.

The Artists' Gallery, 51 East 60th St.—Drawings, water colors by contemporary moderns until November 20th.

Art Center, 65 E. 56th Street.—October 13 Sixth annual exhibition, through October. Linen damask exhibit, November 1st until November 13th.

Babcock Galleries, 19 E. 49th St.—Paintings by Max Vollmberg of Western scenes, through October 30th. Exhibition of landscapes by Nicola Giancola, beginning November 1st.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of Recent Accessions to the print department, through November.

Butler Galleries, 116 E. 57th St.—Selection of old ship prints and a group of old samplers, until October 30th. Exhibition of contemporary etchings through November.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—Portraits in sepi by Rafael Yargo, beginning November 1st.

Durand-Ruel Galleries, 12 E. 57th St.—Exhibition of paintings and pastels by Mary Cassatt, until November 12th.

Ehrich Galleries, 37 E. 57th St.—Jewelry by Gardiner Hale of Boston and miniature portraits by Charles Turrel, beginning November 1st.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Alice Snell until November 7th.

Fearon Galleries, 25 West 54th St.—Exhibition of De Nagy Collection.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters and tapestries.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Until November 11th. Paintings of Orient, by Hovey Pushman.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of water colors of English gardens and cottages, through October.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings by Frank Duveneck of his European period.

Hispanic Society, 156th St., Broadway.—Exhibition of paintings of the provinces of Spain, by Sorolla.

Holt Gallery, 690 Lexington Ave.—Exhibition by American artists until November 1st.

Edouard Jonas Galleries, 9 East 56th St.—Exhibition of the Ernest Cognacq collection.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Special exhibition of rare prints by Rembrandt through November 15th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers until November 6th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Klcykamp Galleries, 3-5 E. 54th St.—Exhibition of potteries of the Han, Wei and T'ang dynasties recently excavated in Southern China, until November 3rd.

Knoedler Galleries, 14 E. 57th St.—Exhibition of British mezzotint portraits of XVIIIth century, November 1st to November 13th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings and water colors by Mathieu Verdilhan, until November 9th.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 780 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 W. 56th St.—Exhibition of modern hooked rugs and also Brydcliffe pottery, until November 6th.

Macbeth Galleries, 15 E. 57th St.—October 19th through November 8th, group of paintings of Maine coast, by Stanley Woodward.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

H. Michalyan, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of water colors by Alice Judson, and landscape paintings by John Carlson, wood block color prints by Gustav Baumann, October 25th until November 13th.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings, block prints and monotypes by Ambrose Patterson.

New Gallery, 600 Madison Ave.—Exhibition of European and American moderns, October 25th until November 8th.

New York Public Library, Fifth Ave. & 42nd St.—Exhibition showing history of wood engravings to the present time.

Pratt Institute, 205 Ryerson St., Brooklyn—Landscape and garden paintings, by Clara Fairfield Perry, until November 12th.

Ralston Galleries, 730 Fifth Ave.—Exhibition of private collection of Richard Vitoloy of old masters.

Rehn Galleries—Paintings and water colors by James Floyd Clymer, October 25th until November 8th.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings through November.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of paintings from Texas and the Gulf of Mexico by Irene Weir, through until November 13th.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Chardin through November.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of paintings by Emma Ciardi, November 1st until November 13th.

Weyhe Galleries, 794 Lexington Ave.—Until November 1st, paintings and drawings, by Ruffino Tamayo, Mexican Indian artist. Exhibition of drawings, water colors and lithographs by Wanda Gag, November 1st until November 20th.

C.T. LOO & CO.

34 Rue Taitbout - Paris
559 Fifth Ave., New York

*Chinese
Antiques*

C.T.

Branches

SHANGHAI - PEKIN

Jacques Seligmann
& Co., Inc.

announce the opening
of their

New Galleries

at

3 East 51st Street
New York

BRUMMER
GALLERIES

WORKS
OF ART

27 East Fifty-seventh Street
New York

203 Bis Bd. St. Germain, Paris

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

TIZERHOFQUAIS, LUCERNE

CHAPELLIER
GALLERY

*One of the Finest
Continental Galleries*

PAINTINGS

and WORKS OF ART

Catalogue on Request

62, rue de la Loi, 62
BRUSSELS, BELGIUM

ROBERT C. VOSE

(Established 1841)

PAINTINGS

by Old and Modern Masters

CAR RIG-ROHANE Carved Frames

559 Boylston Street

Copley Square

BOSTON

London
Osaka
PekingKyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

Daniel Gallery

PAINTINGS by
Modern Masters

600 Madison Avenue New York

Durand-Ruel

INC.

NEW YORK

12 East 57th Street

PARIS (8E)

37 Avenue de Friedland

Scott & Fowles

ART
GALLERIES

680 Fifth Avenue
Between 52d and 53d Streets
NEW YORK

DUDENSING
Galleries

PAINTINGS of DISTINCTION
45 WEST 44th STREET
NEW YORK

Louis Ralston
& Son

18th Century English Portraits;
Barbizon Paintings
and Modern American

730 FIFTH AVENUE
NEW YORK

Arthur Tooth & Sons, Ltd.

155 New Bond Street, London

Fine English Portraits
Modern British
and French Art

Arnold
Seligmann & Fils

*Works
of Art*

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
11 East 52d St., New York